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American Art News

No.

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.

IN THE GALLERIES.

New York.

G. H. Ainslie, 569 Fifth Ave.—Paintings by George Inness, A. H. Wyant and other noted artists.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.

Julius Böhler, 34 West 54 St.—Works of art. Old paintings.

Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.

Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 718 Fifth Avenue—Works of art.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

C. J. Dearden, 7 East 41 St.—Old chairs.

E. Dreyfous, 582 Fifth Ave.—Antique and modern works of art.

Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.

Duveen Brothers, 720 Fifth Avenue—Works of art.

Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.

V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.

E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.

Katz Galleries, 103 West 74 St.—Paintings, etchings, engravings. Special agents for Rookwood potteries.

Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 709 Fifth Ave.—Old Masters.

Knoedler Galleries, 556 Fifth Avenue—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.

Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.

Kraemer Gallery, 16 West 55 St.—Old painting of the French and English schools.

Levesque & Co., 718 Fifth Ave.—Ancient and modern paintings.

Macbeth Galleries, 450 Fifth Avenue—McDonough Art Galleries, 20 West 34 St.—Modern Paintings.

Paintings by American artists.

E. Milch, 939 Madison Ave.—American paintings, rare etchings and mezzotints.

Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.

Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.

Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.

Powell Gallery, 983 Sixth Ave.—American paintings.

Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.

Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.

Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.

Rohlf's Art Galleries, 944 Fulton St., Bklyn.—Paintings, bronzes and rare porcelains. and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.

Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.

Jacques Seligmann, 705 Fifth Ave.—Works of art.

Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.

H. Van Slochem, 477 Fifth Avenue—Old Masters.

Chas. Vignier, 718 Fifth Ave.—Oriental works of art.

H. O. Watson & Co., 601 Fifth Ave.—Works of art. Period furniture.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.

Henry Reinhardt—Old and modern paintings.

Albert Roullier—Rare engravings and etchings.

W. Scott Thurber—Fine Paintings and etchings.

Hague.

Theo. Neuhuys—Modern Dutch paintings.

Germany.

Julius Böhler, Munich—Works of art. High-class old paintings.

Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfurt—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Numismatics—Classical, Mediaeval and Renaissance art.

Paris.

Charles Brunner—High-class pictures by the Old Masters.

Canessa Galleries—Antique art works.

Durand-Ruel Galleries—Ancient and Modern paintings.

Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Lewis & Simmons—Objects of art and old masters.

Hamburger Frères—Works of art.

Knoedler Galleries—Old and modern paintings of all schools.

Kleinberger Galleries—Old Masters.

Kouchakji Frères—Rakka, Persian and Babylonian pottery.

Ch. Lowengard—Tapestries, furniture. Objects du Moyen Age.

Henry Reinhardt—Old and modern paintings.

A. Sambon—Antique, Middle Age and Renaissance Art.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

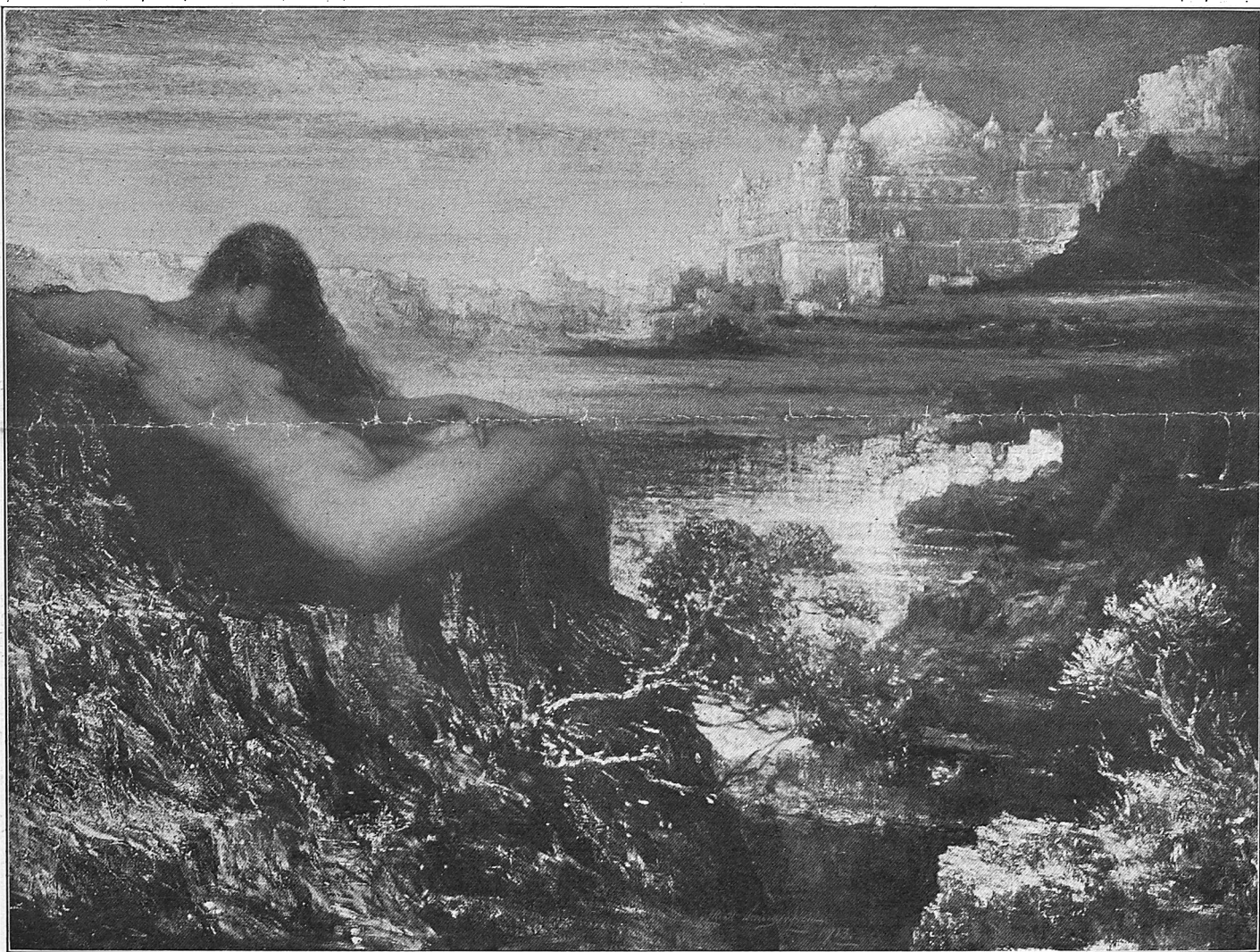
THE VON NEMES COLLECTION.

The notable collection of pictures formed by the Hungarian manufacturer, Herr Marcel von Nemes, during the last ten years, exhibited at the Art Hall of Düsseldorf, and of which, it has been stated that city contemplated the purchase in entirety, the value being estimated at equal to \$1,750,000, is still unsold.

The Berlin "Tageblatt" in its Art Section, recently maintained that there had been an over-valuation, and hinted at the existence of speculative interests.

In commenting upon the above facts in the Kunstchronik, Herr Emil Waldmann, remarks that "it is hard to make an estimate applicable to the von Nemes collection, as its composition varies from year to year. Two years ago, it was valued by a noted German connoisseur at the equivalent of \$500,000. The question is: What is it worth today? Its principal features are the "Greco" pictures of the Spanish school, and the French nineteenth century works."

The concluding passage of Herr Waldmann's article, opposes the over-estima-



"THE GENIUS OF THE CANYON."

By Elliott Daingerfield.

The artist's masterpiece, "A Dream of Color," sold by Moulton & Ricketts' N. Y. Galleries to Mrs. Chauncey Blair of Chicago.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

James Connell & Sons—Original etchings.

Dowdeswell Gallery—Old paintings.

French Gallery—High-class pictures.

R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.

Knoedler Galleries—Old Masters of Dutch and English schools.

Lewis & Simmons—Rare objects of art and Old Masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Pictures old and modern.

Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Old Masters.

Shepherd Bros.—Pictures by the early British masters.

RARE PORCELAINS COMING.

A cable from London to the "N. Y. Sun" states that Mr. Edgar Gorer has bought on behalf of an unnamed American, George R. Davies's superb collection of Chinese porcelain consisting of 600 pieces. It includes the finest known famille verte vase, which is valued at \$25,000, a circular reticulated incense box of the early Kang-he period, which is said to be worth \$32,500, and many fine examples of whole color porcelains.

TO SELL PERUZZI COLLECTION.

It is rumored that the valuable Peruzzi de Medici art collection of Florence is to be sold. The late Marquis of Peruzzi, father of the present holder of the title, married Edith Story, a daughter of the sculptor.

tion of the value of this collection, and at the same time takes the ground that it should not be undervalued, but be dealt with on the basis of the individual value of the pictures.

JACCACCI BOOK SOLD.

At the first session of the sale of the Borden Library at the American Art Galleries, Monday evening last, the first and only volume published of the Jaccacci Company's announced series of 126, 15 volumes in all, on the Art Treasures in American private collections, at a subscription price of \$1,000 a volume, was sold to Mr. O. W. Gordon for \$850. This first volume contains illustrated articles on the collections of Mrs. J. L. Gardner, of Boston, and Messrs. A. J. Sprague, Herbert L. Terrell, Alfred A. Pope and John Hay.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Architectural League, Annual Exhibition, 215 West 57 St.—Through Feb. 23, 9 A. M. to 6 P. M. 8-10 P. M. Sundays 2-6 P. M.

Association American Painters and Sculptors—International exhibition of modern art, Sixty-ninth Reg't Armory, Lexington Ave. and 25 St., Feb. 18-Mar. 15. Week days 10 to noon, \$1. Noon to 10 P. M., 25 cts. Saturdays, 10 A. M. to 10 P. M., 25 cts. Sundays, 2 to 10 P. M., 25 cts.

Berlin Photograph Co., 305 Madison Ave.—Memorial exhibition of paintings, watercolors, pastels and etchings, by the late Robert Blum, to Mar. 1.

Carroll Studios, 64 West 38 St.—Exhibition of representative American etchers. Rare plates. Watercolor portraits by Eleanor M. Barnard, colored chalk portraits by Miss Seymour, Feb. 24-Mar. 3.

Charles Galleries, 718 Fifth—Grosvenor Thomas Collection of Stained Glass, through March.

Cottier & Co., 3 East 40 St.—Paintings by Van D. Perrine and Leon Dabo. Works by Raeburn and A. P. Ryder.

Durand-Ruel Galleries, 5 West 36 St.—Paintings by Renoir to Feb. 28.

Ehrich Galleries, 463 Fifth Ave.—Comparative portrait exhibition of old masters of the English, French, German, Dutch, Flemish, Italian and Spanish Schools, Feb. 24-Mar. 8.

Exhibition of Portraits for Woman's Suffrage Cause, Jacques Seligmann Galleries, 705 Fifth Ave.—Through tomorrow.

V. G. Fischer Galleries, 467 Fifth Ave.—Portraits and pictures by Hubert Vos, to Mar. 1.

Folsom Galleries, 396 Fifth Ave.—Portrait drawings and landscapes by Sargeant Kendall, to Feb. 27.

French Museum, Carlton Chambers, Madison Ave.—Paintings by Albert Besnard, to open about Feb. 25.

E. Gimpel and Wildenstein Galleries, 636 Fifth Ave.—Exhibition of paintings by El Greco Francisco Goya and his imitator, Eugenio Lucas, to Mar. 1.

Haviland & Co., 11 East 36 St.—Rare Sevres, to Mar. 1.

Hodgkins Gallery, 630 Fifth Ave.—Portraits in watercolor by John Downman.

Frederick Keppel & Co., 4 East 39 St.—Exhibition of etchings by Appian, Lalanne and Daubigny.

Klackner Galleries, 7 West 28 St.—Exhibition of work in Japan, by Helen Hyde.

Knoedler & Co., 556 Fifth Ave.—Exhibition of paintings by Percival L. Rousseau (the dog painter), to Mar. 1.

Macbeth Galleries, 450 Fifth Ave.—Paintings by Gardner Symons, to Feb. 24. Annual Exhibition of Woman's Art Club, to Mar. 1.

Macdowell Club, 108 West 55 St.—Twelfth Group, Eight Boston Artists, to Mar. 4.

Metropolitan Museum, Central Park.—Exhibition of famous pictures from Mr. J. Pierpont Morgan's collections—recently imported. Open daily from 10 A. M. Jan. 14 or 15. Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days.

Milch Gallery, 939 Madison Ave.—Paintings by W. E. Norton, D. Stuber, C. Coman, Edith Garrigue and M. Braun, Feb. 15-Mar. 8.

Montross Galleries, 550 Fifth Ave.—Paintings by Gari Melchers through Feb. 22; Henry G. Dearth's recent oils, Feb. 24-Mar. 8.

National Arts Club—Retrospective exhibition of works by the late Frederick W. Freer, to Mar. 9.

Phillipson Studios, 311 Fourth Ave.—Works by Will Rau, to Feb. 28.

Powell Gallery, 983 Sixth Ave.—Paintings by John J. Redmond, Feb. 25-Mar. 11.

Saint Mark's-in-the-Bowery—Watercolors and oils by American artists, to Mar. 1.

Salmagundi Club, 14 West 12 St.—Annual Black and White Illustrations and Etchings, Feb. 15-23.

Scott & Fowles Co., 590 Fifth Ave.—Eight master works by the early English portraitists, Reynolds, Romney, Gainsborough, Raeburn and Hoppner, through Feb. 22.

Yamanaka & Co., 254 Fifth Ave.—Exhibition of ancient Chinese potteries, of Han, Tang, Sung, Yuan and Ming dynasties.

AUCTION SALES CALENDAR.

American Art Ass'n—At the American Art Galleries, 6 East 23 St., the pictures of the late J. M. Lichtenauer. Sales Feb. 27—Galleries 8.30 P. M. Feb. 28. Plaza Ballroom, 8.30 P. M.

Clarke Art Rooms, 5 West 44 St.—The Alexander Collin of Bruxelles collection; valuable modern foreign paintings and old masters on exhibition from this morning. Sales Thursday-Friday, Feb. 27-28, 8.30 P. M.

Metropolitan Art Ass'n—Anderson Art Galleries, 15 East 40 St.—Art collections John L. Graves of Boston (Part II), now on exhibition. Sales Thursday-Friday, Feb. 27-28, 2.30 P. M., 8.15 P. M. Rare prints and original engravings from N. Y. collector's portfolio. Exhibition from Wed., Feb. 25, A. M. Sales Feb. 5-7, 8.15 P. M.

EXHIBITIONS NOW ON

The Fifth Ave. window of the Bonaventure Galleries, No. 601 Fifth Ave., is most attractively arranged with a timely display of Washingtoniana, comprising portraits of Washington, MSS., autographs, letters, etc.

An exhibition of work from the modeling classes of the Art Students' League, opened in the League rooms, 215 W. 57th St., on Thursday, to continue through today.

Lotos Artist Members' Display.

The annual exhibition of pictures by the artist members of the Lotos Club, opened in the Club Gallery Saturday evening last. There are 52 oils and the proof engravings on wood by Henry Wolf of his fine portrait of Abraham Lincoln, from the Brady photo of 1863 and his original "Swan Lake—Central Park."

It is understood that the Club's Art Committee discriminated in the selection of paintings this year, with the resultant best average of quality yet obtained in these annual displays. All the best painters in the club membership were represented adequately, and in several instances by superior work. Mention must be especially made of the prevailing joyous atmosphere of the exhibition, as the majority of the many landscapes shown were high-keyed and brilliant in color. Especially notable among the landscapes were Frank Bicknell's "Month of May," George Bogert's "Approach of Evening—Venice" (a colorful, beautiful work), Howard Russell Butler's fresh, clear and virile "Marine," which ran Paul Dougherty very close, with a certain maturity not yet found in the younger man's work. Carleton T. Chapman's serious beautiful "Coast Scene and Marine," "Discovery of California," F. S. Church's charming clear and delicately colored female head, "Medusa," W. A. Coffin's restful, feeling "September Afternoon," Lewis Cohen's sunny, pearly aired, rich colored "Landscape," Bruce Crane's typical "Fall Morning," C. M. Dewey's opalescent, well-known and always lovely "Sun-Shower," C. Warren Eaton's characteristically feeling "Autumnal Mood," Edward Gay's familiar harvest field, "Daisies and Buttercups," A. L. Groll's well-known and strong "Enchanted Mesa, N. M.," Arthur Hoerber's beautifully colored "Sunny Meadow Brook," one of his best works. George Inness, Jr.'s, "Evening" with a sky and feeling that if signed by his father, would have been "starred," I. A. Joseph's tender and beautifully painted "Spring Plowing," Albert P. Lucas' finely colored and feeling "Old Poplar Trees," Chas. H. Miller's excellent Cazin (a departure for this veteran painter), "Sunset Over Sea," Leonard Ochtman's typical "Early Summer," H. R. Poore's "Sunset on the Moore," delightful in air and color, and such familiar works as E. H. Potthast's "Mountain Lake," H. W. Ranger's "Rathbun's Pond," H. B. Snell's "Harbor Light," G. H. Smillie's "Late Afternoon, Bronxville," A. T. Van Laer's fine and large "Warm Day in January," Carleton Wiggins' strong "Monarch of the Field," and notably R. M. Shurtleff's "Mountain Mist, Adirondacks" (a departure from his usual subject), with splendid sweep of air and a fine sky.

Of the portraits and figure works, the best shown were Carroll Beckwith's "Nautilus," full of his old time vigor, and with typical rich color, E. I. Couse's Indian subject, "Forest Pool"; Stanley Middleton's strong and truthful portrait of Rev. Dr. Lubeck, C. F. Naegle's large figure composition, "Sisters of Lazarus" and Italianated canvas with his characteristic, rich color, Paul K. Thomas's portrait of Gen. Sickles, two half-length virile portraits of men by Bayard H. Tyler and W. J. Whittemore, and an admirable figure composition, "The Kiss," by J. Campbell Phillips, a great advance for this young painter, beautifully drawn, charming in expression and exceedingly rich and deep in color quality—a canvas that should make Hugo Ballin "look to his laurels."

Chicago Etchers at Public Library.

The Haig etchings in the Stuart Gallery of the New York Public Library, have been replaced by a selection of American etchings by members of the Chicago Society of Etchers, to remain through March. Nearly forty artists are represented, in most cases

by two etchings, the prints being the property of the library. The display illustrates in an interesting way the tendencies and accomplishments of etching in this country today, for the membership of the society includes artists in all parts of the country, as well as Americans abroad and some Canadians.

Among the artists represented are Aid, Chandler, Congdon, Covey, Dodge, Greacen, Hornby, Hurley, Jaques, Kimball, Nordfeldt, Pearson, Plowman, Roth, Stevens, and others.

Fair Women's Portraits at Seligmann's.

The exhibition of Portraits of Fair Women, now on at the Jacques Seligmann Galleries, 705 Fifth Ave., to continue through tomorrow (Sunday) has, of course, a pronounced social as well as a highly artistic side, and evidences the hearty co-operation on the part of many prominent women of New York society to assist Mrs. Philip M. Lydig, who really organized the affair, in her efforts to further the cause of Women's Suffrage. The display is given under the auspices of the Women's Political Union, for whose benefit the proceeds of the exhibition will be devoted.

The show will be free tomorrow to art students and settlement workers, to whom Mrs. Lydig will present cards of admission.

Some sixty portraits are hung, among them a full length of Mrs. Philip M. Lydig by Boldini, a half length by Zuloaga, also of Mrs. Lydig, Mrs. Thomas Hastings by John W. Alexander, the familiar full length of Emma Eames by her first husband, Julian Story; Sorolla's portrait of his wife, J. J. Shannon's portrait of Mrs. Samuel Untermyer, and a quaint old fashioned portrait of Miss Eliza Downing by Thomas Sully, loaned by Mrs. Robert Goellet.

The portraits of Mrs. Ogden Mills by Flameng, of Mrs. C. B. Alexander, Miss Helen Brice, Mr. and Mrs. I. N. Phelps Stokes, Mrs. Thomas Manson and Mrs. John Jay Chapman, all by Sargent; of Mrs. George Blumenthal by Boldini, Mrs. Norman Whitehouse by the late Robert MacCameron and Whistler's portrait of Rose Corder, the actress, loaned by Mr. Richard Canfield, are also shown.

There are also portraits of Miss Curtis by Ben Ali Haggin, Mrs. Willard Straight and Miss Beatrice Bend by Flameng, Mrs. Eugene Glaenzer by Benj. Constant, Mrs. E. H. Gary by Madrazo, Mrs. Wm. Van Rensselaer by Mrs. Albert Herter, Mrs. Sydney Breese by Louise Huestis, Mrs. Fred Nathan by Zelma Baylos and two children's portraits by Sargent.

In the garden there are hung portraits of Mesdames Simon, J. De Forest Junkin, Elsie de Wolfe, J. Ferguson, Louise Putnam Myers by Eliot Gregory, Caro-Delvaile, Lenbach, Casas, Sorolla and a child study by Cecilia Beaux.

Several interesting early impressionist portraits have been loaned by Messrs. Hugo Reisinger, Canfield, Chas. R. Freer and Mrs. Herbert Pratt, which include a portrait of a child by Manet, Whistler's "Little Blue Bonnet," his portrait of Mrs. Whibley, "La Napolitaine," and his "Portrait of a Child"; Isabel Angus, one of the only two portraits painted by Mathew Maris, and a characteristic Renoir, are also displayed.

Other portraits shown are those of Mesdames Henry Villard, Payne Whitney, Jas. F. D. Lanier, Henry Clews, Hugo Reisinger, Reginald de Koven, W. R. Bacon, John Henry Hammond, Howard Cushing and Sargeant Kendall, also those of Miss Content Johnson by Chase and Miss Julia Robbins by Pierre Troubetzkoy, and others.

Renoir at Durand-Ruel's.

An exhibition of oils by Renoir is now on at the Durand-Ruel Galleries, 5 West 36 St., to continue through Feb. 27.

Of the 29 canvases shown 5 are "still lifes" and the remaining are characteristic figure subjects and landscapes most of them well known with typical soft atmospheric tones and tender feeling, of which "Maisons dans un Parc" and "Maisons au Milieu d'Arbres," are characteristic examples.

Portraits and Pictures by Vos.

Hubert Vos, the well-known portraitist and figure painter, is holding an exhibition of some 16 recent portraits, pictures and studies of interiors, and three crayon sketches made, one in France, of a dungeon door in the Chateau d'Annet and two portraits of Mr. Ching and Wu Ting Fang, made in Pekin.

The artist has already won reputation as a strong and good draughtsman and one who renders well expression and character, but his color has formerly, as a rule, been too hard and dry. In the present display he has made a marked advance, and no fault can be found with the freshness of color in the admirable three-quarter length standing presentment of Mr. Hermann Frasch, with the truthful portrayal of Shepherd Joseph R. Grismer of the Lambs' Club, of the late

D. Willis James, the Persian Consul General H. H. Topakyan, or the artist's son-in-law, Jay Gould.

These, and especially the portrait of Mr. Frasch (the best shown) are all exceedingly well drawn and strikingly painted. There are good flesh tones and color, and charming arrangement in the double portrait of Mrs. Andrew J. Miller and daughter, and a striking effect of light and shade in the self-portrait.

The studies of interiors with figures are interesting, but lack atmosphere and are too dry in color. An exceptional ability to portray character is evident in the studies of Dutch peasants painted last year on the Dutch Isle of Walcheren.

Works by Greco, Goya and Lucas.

Thirteen unusually fine and representative examples of the Spanish masters—Francisco Goya, his imitator, Eugenio Lucas and El Greco are shown at the Gimpel & Wildenstein Galleries, 636 Fifth Ave. until Mar. 1.

Goya's "Bull Fight" (two canvases) which in color, composition, movement and quality express the masterly touch of the great painter together with "The Annunciation," by El Greco, painted between 1604 to 1614, and having been in the Cardera, Madrazo and Fortuny collections in Madrid, are the "clous" of the display.

Lucas is represented by 8 examples (6 of which were acquired from the collection of A. de Beruete, in Madrid), which demonstrate the Goya influence and form an interesting study in contrasting treatment and technique.

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EXHIBITION CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, Pittsburgh, Penna.

Entry blanks from Europe must be received byFeb. 28
 Entry blanks from America by Mar. 10
 Exhibits collected in New York by Budworth Mar. 12-15
 " " " Boston by Stedman & Wilder.... Mar. 12-15
 " " " Chicago by W. S. Thurber..... Mar. 12-15
 " " " Philadelphia by C. F. Haseltine.... Mar. 12-15
 Exhibits collected in London by Dicksee Feb. 12-15
 Exhibits collected in Paris by Paul Navez Feb. 12-15
 Opening of exhibition Apr. 24

AMERICAN WATER COLOR SOCIETY, at Knoedler Galleries, 556 Fifth Ave.

Exhibits received by Budworth.....Feb. 24
 Opening of exhibition.....Mar. 3
 Closing of exhibition.....Mar. 15

NATIONAL ACADEMY OF DESIGN, 215 West 57 St.

Eighty-eighth annual exhibition.

Exhibits receivedFeb. 26-27
 Varnishing DayMar. 14
 Opening of exhibition.....Mar. 15
 Closing of exhibition.....Apr. 20

WITH THE ARTISTS

Four of Eliot Clark's recent landscapes were purchased last week, by collectors. Three were bought by Mr. Louis Franckel and one by Mr. William B. Goodman.

Mrs. A. P. T. de Haas is having a busy winter in her Van Dyck Studio painting her attractive coast scenes and marines. She has also recently finished a portrait of Mrs. Charles Dunn, of Philadelphia.

Sophie Brannan has several of her broadly painted and strong landscapes at her Van Dyck Studio, which she painted at Pawlings, N. Y., during last Summer. They are large works, decorative in quality and having that brilliancy and movement which have always characterized her work.

Joel Nott Allen gave a reception and private view of his recently completed portrait of the late Dr. W. R. Huntington, of Grace Church, at his Sherwood Studio on Wednesday. It was painted for several friends of Dr. Huntington, and will hang in a public gallery. It has been said by Margaret Huntington, daughter of the subject, herself an artist of ability, that this is the best likeness yet painted of her father. Among the guests were the Rt. Rev. and Mrs. David H. Greer, Mr. and Mrs. D. B. Pratt, Mr. and Mrs. Irving Couse, Frank A. Bicknell, Mr. and Mrs. R. M. Shurtleff, Mrs. E. F. Potter, the Misses Delafield, Rev. Percy G. Grant and others. Mrs. R. R. Livingston and Mrs. Arthur T. Sutcliff assisted in receiving.

Elizabeth Gowdy Baker gave a three days' reception at her studio 898 Madison Ave., last week, when three water color portraits were shown. Mrs. Frank Munson, whose three-quarter length presentment was much admired, received with Mrs. Baker on Tuesday. A full-length portrait of Mrs. Hector Geiger, of Paris, was the attraction of Wednesday's fete, not only because of the fair sitter assisted, but also because of the good likeness, interesting arrangement and agreeable color scheme of the work. This is the largest water color portrait ever attempted by the artist, and she considers it her best. The third portrait shown was of Mrs. Dr. McMichael, of New York, and this also was a dignified and charming work. The artist is now at work upon a portrait of Mr. Nathan D. Bell, for the Springfield Art Museum.

Carnig Eksergian held an exhibition of his recent portraits and composition pictures at his studio, 1 W. 64 St., Monday and Tuesday last. These will be shown again on the evenings of Feb. 24 and 25 next.

Edward C. Volkert has an exhibition of oils and watercolors at the Richmond Hill, L. I., Library. The Richmond Hill "Record" says the collection includes finished paintings, some of which have been exhibited abroad as well as in this country. Most of them represent country scenes. Mr. Volkert's cattle pieces are especially good.

The exhibit will be on view until the end of February, and is attracting much interest.

The exhibition of Red Crayon Portraits, by H. E. Ogden Campbell, which closes at the Powell Gallery today, has been successful and the artist was praised by her professional friends, both for her deftness in the use of the chalks and her excellent rendition of character. Among the works shown were a "Portrait of Mrs. R. Perry," an attractive "Profile of a Child," a presentment of the mother of Mrs. E. E. Olcott, a striking head of a young girl, loaned by Mrs. Carl Boker, a "Head" loaned by Mrs. W. A. Spies, and an excellent likeness of the Bishop of Georgia, Right Rev. F. F. Reese.

William Wells Bosworth, of New York, has been selected as the architect of the new Institute of Technology in Boston, with Prof. James Knox Taylor, head of the Department of Architecture at the Institute, as associate.

Jenny D. Rice Meyrowitz has recently completed two miniatures and an oil portrait for a prominent California family. At her studio, 140 West 57 St., she is at work upon a series of mural paintings.

Alethea H. Platt has been elected a member of the American Watercolor Society.

John Ward Dunsmore recently completed an important historical painting for a downtown bank. The subject is "A Reception at the Jumel House, 1768." It contains 25 figures and the sketches were made at the Jumel House on Washington Heights, N. Y. At his studio, 96 Fifth Ave., he is at work upon one of Colonial subjects. It is a large canvas showing a young girl in a gown of the period polishing a copper kettle. The color and arrangement are typically good.

NEW ACADEMY PRIZE.

Mr. Isaac Maynard has generously presented the National Academy of Design with a fund from which a prize of \$100 will be awarded to the best portrait in the annual exhibitions.

Eligibility is not to be affected by the nationality, age, or sex of the artist, membership in any Art Society, or any other condition than the merit of the work.

PA. ACADEMY EXHIBIT.

(Final Notice.)

As was said last week, cleverness is, as usual, the distinguishing feature of the 108th annual exhibition of the Pa. Academy, now open in Phila. It is impossible to even attempt to select the pictures which best represent this feature, so many are they in number, but it seems to the writer that those which "stand out" among the pictures which may be called distinctly clever, are Martha Walters' "Two Children," despite its unfortunate composition, Clifford Addams' "Odalisque," Elizabeth Sparhawk Jones' three outdoor figures, which still recall Zorn in their fresh clear color, crystal atmosphere and broad, virile handling, Louis Kronberg's "Stocks and Bonds," a remarkably fine figure work, Joseph J. Filemyr's "Rough Weather" and especially his "Mountain Madonna," Carl J. Nordell's, "Girl Peeling Lemons," Robert Henri's "Working Man" and "Gypsy," and especially his splendid portrait "Lilian," Howard G. Cushing's "Woman Reading," John Sloane's "Sunday—Union Square," Fred Wagner's, "Ship Yard," "Winter Evening" and "Snow and Ice," all three remarkable transcripts of color, light and air, which bring him into the front rank, Geo. Bellows' "Men of the Docks," that sturdy, crudely colored, but truthful transcript of outdoor life, Chas. Bittinger's admirable, truthful "Road to the River" and Geo. Oberteuffer's studies of "Notre Dame," beautiful and truthful transcripts.

Good Figure Works and Portraits.

Mention has already been made of the admirable landscape by Redfield, Ritschel, Garber, Farley, Scofield, Emil Carlsen and John Carlson, Walter Griffin and others, and of such good portraits and figure works as those by John McCure Hamilton, E. C. Tarbell, Cecilia Beaux, Henry R. Rittenberg, Walter McEwen, Ralph Clarkson, Joseph de Camp, Richard Miller (his old and familiar, but well painted nude), Helen Turner, J. Alden Weir, Marie D. Page (a most charming study of girlhood entitled "Ruth"), Benson, Seyffert, Brush and Haslam (to which must be added in this last review the examples of Joseph Pearson, Jr. (a remarkable study of wild geese), of Richardson, W. W. Churchill (an excellent reflection of Gerome's "Sculptor," Raditz (an admirable portrait of Dr. Howe), and Philip Hale.

Sculptures Are Strong.

The sculptures are unusually good this year. Mention was made last week of Chas. Grafley's feeling and sympathetic portrait bust of his long time friend and associate, the late Thomas P. Anschutz, and other works which call for mention are Bela Pratt's "Portrait of My Mother," Evelyn B. Longman's delightful portrait bust, "Louise," from the Winter Academy, A. St. L. Eberle's always charming studies of street child life, Catherine T. Prescott's delicious "Little Maid," Malvina Hoffman's "Revel," C. S. Patro's portrait bust of John Burroughs, Samuel Murray's "Dr. Beate," Francis Grimes "Miss Pearman," Cartaino Scarpitta's excellent portrait bust of a man, and his clever little figure of a darkey. There are typical and good works by H. A. MacNeil, Rob't Aitken, Albert Laessle, Piccirilli, Konti, Herbert Adams, Anna V. Hyatt, A. Sterling Calder, Mahonri Young and a group of 18 studies, figures and portrait busts by the late Emily Clayton Bishop, who died last year, aged only 29, a pathetic little display attractively arranged with a laurel wreath underneath, and made more telling by a most appreciative and tenderly written leaflet on the dead woman's life and work by Margaret Sparhawk Jones, in which she says "Emily Bishop's sculpture, like her life, is a fragment, a suggestion only, of what with more of ease and less of hardship, more of strength and less of pain, and, above all, a greater span of time, it was in her to be and to do."

So I take leave of another annual Pa. Academy display, realizing how inadequate, owing to limitations of time and space and the demands of a crowding art season, has been my attempt to give to the intending visitor, or to those readers who cannot see the exhibition, any good idea of its interest and educational value.

James B. Townsend.

OBITUARY.

George Henry Hall.

George Henry Hall, one of the oldest members of the National Academy, and its treasurer for many years, died on Tuesday in this city. He was born in 1826, Boston, and began the study of art when sixteen years old. He lived in Europe 23 years, studying in Rome, Paris and Dusseldorf.

His pictures of Italian and Spanish peasants were very popular. Among the best known was one of a Spanish gypsy girl which he painted for his friend, William Cullen Bryant. A composite life-size picture of Shakespeare, on which he worked for several years, is in the Memorial Gallery at Stratford-on-Avon. One of his figure pictures is in the Fairbanks Gallery at St. Johnsbury, Vt. He is also represented in the Metropolitan Museum. He was a prolific worker and had sold 1,569 pictures.

Sir George Reid.

A cablegram from London states that Sir George Reid, formerly president of the Royal Scottish Academy, died at Somerset, Feb. 11, aged seventy-one. He was born in Aberdeen, and was a noted portrait painter, and a pupil of Mollinger. He was elected a member of the Royal Scottish Academy in 1878, and soon afterwards became the president. Among his works are "The Washing Day," "Whins in Bloom," "Dornoch," "A Highland Kitchen," etc. His portraits are highly esteemed.

Charles E. Johnson.

Charles Edward Johnson, landscape painter, is dead in London. He was a member of the Royal Institute of Water Colors and of the Society of Oil Painters, was born Mar. 9, 1832, at Stockport, and began his career as an artist in Edinburgh in 1864. Johnson's best known pictures are "Ben Nevis in Winter," "The Wyl and the Severn," "Gurth the Swineherd," and "A Corner of Old England."

Henri Peinte.

The death is announced of Henri Peinte, a noted and talented French sculptor. His reputation was first achieved by his bronze statue of "Sarpedon," at the Salon of 1877, in which year he carried off the Salon prize. In 1889 he was awarded a "Grand Prix" at the Paris Exposition. He died at Cambrai, his native city.

José Martí y Monsó.

Don José Martí y Monsó, Director of the Valladolid Provincial Museum and Art School, recently died at that city. He was noted as an expert on old Castilian plastic art; a prominent subject of study in his classes.

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A BARGAIN—Large duplex studio apartment to let at a greatly reduced rate owing to lateness of season. Naegele, 27 West 67th St., New York.

FOR SALE—Famous painting, 36½ in. by 29 in., by Ainmiller, 1845; interior Westminster Abbey with Shakespeare's grave. Write to J. F., American Art News.

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niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

AN ART SENSATION.

The younger American painters and
sculptors who have brought to New
York a fairly representative and retro-
spective selection of the men who have
been "Revolutionists" in art in Europe
from even Goya to Manet, Monet, Ro-
din, and the still later Cezanne, Matisse
and the "art brigands" Picasso and Pi-
cabia—and who have arranged a dis-
play in which also appears the work
of such American "Progressives" as Da-
vies, Prendergast, Marsden Hartley,
John Marin, and Alfred Maurer—have
given the Metropolis a veritable art
sensation and deserve all praise and
encouragement.

It is a good thing to furnish an op-
portunity to American art lovers to
see and study, at close range, the prod-
ucts of the painters and sculptors, who,
despite whatever may be said against
their work, have made European art
lovers "sit up and take notice," and
who have so influenced the art of the
world, even that of these still conven-
tional United States.

Whether or no the American art pub-
lic will accept the work and ideas of
these foreign "Revolutionists," and
their American followers, is another

question, but the exhibition is educa-
tional, interesting, amusing and extra-
ordinary, and should be visited by
every one.

AT THE ARMORY.

(With apologies to Kipling.)

They have tried to fashion the human form
By the use of piled up "Cubes."
They have tried to portray a landscape fair
By splashes and dots—these "Boobs."

They make the tails to wag the dogs,
The horse drawn on by the cart,
And yet we're asked—by these wild eyed
men
To call their fancyings Art.

—J. B. T.

MET'N MUSEUM OF ART ELECTION.

The forty-third annual meeting of the
trustees of the Metropolitan Museum was
held on Monday, with Joseph H. Choate
presiding in the absence of President J.
Pierpont Morgan. All of the officers were
re-elected, after Director Robinson read
the annual report of the trustees. This re-
port showed an attendance for the year
of 690,183 visitors, a decrease as com-
pared with 1911 of 12,618. The attendance
on Saturday evenings, when the Museum
is open, showed a gain of 2,327 over 1911,
but the attendance on holidays decreased.
The expenditures for administration and
maintenance amounted to \$331,920.78. The
receipts included \$200,000 from the city and
\$7,861 from admissions on pay days.

DETROIT.

A loan exhibition of paintings, owned
in this city, opened at the Museum on
Thursday to continue for a fortnight.
It is some eighteen years since paint-
ings owned by local collectors were ex-
hibited here. The idea of this exhibi-
tion originated with a committee of lo-
cal art lovers. Some fifty pictures are
shown, comprising excellent examples
of the English, French, Dutch and
American schools.

The contributors include Messrs.
Charles L. Freer, Russell A. Alger,
John B. Ford, D. M. Ferry, Jr., F. J.
Hecker, Chas. M. Swift, Henry G.
Stevens, Fred M. Alger, E. C. Walker
and Mmes. Stella Ford and H. N.
Torrey.

NASHVILLE.

The Art Association placed on exhi-
bition on Saturday last a collection of
American watercolors shown under the
auspices of the American Federation
of Arts and the Philadelphia Water
Color Club.

WILKES-BARRE (PA.).

The Gargoyle Club is to hold a sec-
ond exhibition early in March to in-
clude oils, water colors and original il-
lustrations, some sixty in number,
loaned by the fellowship of the Pa.
Academy.

WOMAN AG'T WANTS COMM'N.

A Mrs. Charlotte Springer, called an
"art connoisseur," has brought suit
against Duveen Bros. on a claim for
\$20,000 commission for the Gobelin
"Don Quixote" tapestries, purchased
by Mr. Morgan from the King of Spain
in 1911. She claims that she learned by
chance that the King would dispose of
the tapestries, contracted with his
agent, the Duke of Anjou, to find a
purchaser for the weaves, for a com-
mission of \$20,000, offered them to Mr.
Morgan for \$340,000, was referred by
him to the Duveens, saw them and se-
cured an assurance they would report
to Mr. Morgan, and in any case would
not prejudice her right to the King's
commission, but afterwards learned
they had sold the weaves to Mr. Mor-
gan, had themselves obtained a com-
mission of \$50,000 from the King, and
that "she was left lamenting."

EXHIBITIONS (Continued)

Old Stained Glass at Charles.

An exhibition is now on at the Charles
Galleries, 718 Fifth Ave., through March,
consisting of the Grosvenor Thomas col-
lection of ancient stained glass, which com-
prises English, German, Swiss, Italian and
French examples, dating from the 13th to
17th centuries.

Eleven panels, identified as the portraits
and heraldic achievements of the Emperor
Maximilian and members of his family form
an important group in the display and are
of great historical and artistic value.

Among other panels, of Flemish origin,
are 5 representing "Joseph and Mary Ar-
riving at the Inn," and twin panels, the
"Agony in the Garden," of delicate work-
manship and depth of color.

In the English section the decorated pan-
el, "Virgin and Child Under a Canopy," is
worthy of note as are a remarkable series
of heraldic quarries, 33 in all, representing
the alliances of the family of Tomkins, of
Webley.

Among other rare examples are four Ger-
man panels, also three English lancets and
a circle from the Salisbury Cathedral, to-
gether with two small medallions of secu-
lar design.

Rosseau's "Bird Dog" Paintings.

The annual display of paintings of dogs,
many of them portraits, by Percival Ros-
seau, again attract lovers and owners of
dogs, at the M. Knoedler & Co. Galleries,
556 Fifth Ave.

Irish and English setters, pointers and
spaniels are shown in characteristic atti-
tudes while "in the field." A life-size por-
trait group of "Jethro and Flora," Police
Dogs owned by Mr. A. K. Nimock, also a
portrait study, "Kitty," a Pekinese spaniel
and a portrait of Mr. C. H. Mackay's "Deep
River Boy," a remarkably strong and ex-
pensive presentment.

The exhibition will continue to Mar. 1.

Salmagundi Black and Whites.

The annual Exhibition of Illustrations,
Etchings and Black and Whites is on at the
Salmagundi Club through Feb. 23. At one
time, the "Black and Whites" were the lead-
ing attraction in this show, but the num-
ber has decreased each year, until, in the
present display, there are only twenty-
three, out of the 106 works shown. The
artists say that they have not time to paint
them, as they are a dead loss after the ex-
hibition is over. Time was when an artist
could get \$200 or more for a good "black
and white" oil, but they are no longer sale-
able. The exhibition has consequently gradu-
ally become an illustrators' show, half of the
works shown have been reproduced and
there are twenty-five etchings.

It is an interesting exhibition, well ar-
ranged and of good quality. The Shaw prize
for the best illustration was awarded to
Hanson Booth, for "Bad Weather." Alex-
ander Schilling's "The Bridge" received the
etching prize, and Will J. Quinlin's "Forest
Interior" was awarded the "black and
white" prize.

Among the exhibitors are Edward Duf-
ner, W. J. Aylward, Harry Townsend,
Charles Dana Gibson, E. L. Blumenschein,
Charles Chapman, Victor Perard, Will Fos-
ter, Ernest D. Roth, Thomas Congdon, Ad-
dison T. Millar, R. F. Bloodgood, Will Rau,
Leo Mielziner, Philip Goodman, G. Cimiotti,
David J. Gue and others.

The next exhibition at the Salmagundi
will be the annual one of oils, from March
15-29.

Woman's Art Club Display.

Of the thirty-eight artists represented at
the Woman's Art Club Exhibition now on
at the Mabeth Galleries, 450 Fifth Ave.,
through March 1, nearly half of the num-
ber were on the jury of selection. Perhaps
this accounts for the unusually high qual-
ity of the work, for this is the best exhi-
bition yet held by the Club and one that
reflects credit on its members. The can-
vases are well chosen and harmoniously
hung. The National Arts Prize was de-
servedly awarded to Helen M. Turner, for
her "Arrangement of Dark and Light," a
portrait of a sweet faced young girl, solidly
painted, with well modeled flesh tones and
unusual beauty of color. The Emerson
McMillin prize of \$100 went to Florence F.
Snell for a strong and colorful work, "Ra-
vello." Clara W. Parrish won the Eliza-
beth N. Watrous figure prize of \$50 for
"The Worshipper," a low-toned, charm-
ingly colored work, and the sculpture prize
went to Annetta J. St. Gaudens.

Mary Green Blumenschein's "The
Curt'sy" holds the place of honor, and its
tender sentiment, simplicity of treatment
and lovely color make it one of the best
canvases, not only in this display, but the
best yet painted by this artist. Olive Black,
Hilda Belcher, Charlotte Coman, Matilda
Browne, E. Lambert Cooper, Alice P. T.

De Haas, Susan Ketchum, Bertha Menzler
and Rhoda H. Nicholls all show creditable
works. Agnes M. Richmond's "At Twi-
light" and "The Brook" are in her usual
manner, faithful and true presentments.
Jane Peterson's "La Grande Rue, Kairouan,
Algeria," has lovely color and is an inter-
esting composition.

Alice Schille's "Martha" is a disappoint-
ment in every way, the flesh tones too hot
and the drawing faulty. Alice B. Winter's
"The Little Chicken" is typical, Alethea H.
Platt's "The Children's Hour," one of her
always attractive interiors, and Elizabeth
Watrous' "Is It Good" is delightful in sub-
ject and sympathetically painted.

Four Painters at Milch's.

At the Milch Gallery, 939 Madison Ave.,
four painters of distinction are showing a
group of works through March 8. In his
selection of the men, Mr. P. Van Leth, who
is managing the gallery, has shown much
discrimination. The twenty-seven canvases
are all of high quality. William E. Norton,
that able marine painter, whose work has
always shown a rare and intimate knowl-
edge of the ocean in its varying moods,
has three unusually good examples. "Old
New York" and "Flaggs Cove" especially
make a strong appeal, and beauty of color,
depth of feeling and individual charm char-
acterize them all. Charlotte Coman has
six canvases, most of them in her new vein,
and not her well-known valley scenes, all
interesting and lovely in color. Edith H.
Carrigue and Maurice Braun bring some-
thing new both in subject and treatment;
glimpses of "Glorious California," painted
with atmospheric qualities, brilliant color
and decidedly individual expression, add
distinction to the display. The former's
"Twilight in the Pass," "Upland Meadows"
and "Old Oregon Trail" are full of rich color
and are interesting compositions. The lat-
ter's "Spring" is a tender, yet strong can-
vas, whose soft, misty atmosphere and deli-
cate color make a lasting impression. Not
less attractive are his "Field Flowers,"
"Hills of Southern California" and "Morn-
ing Among the Hills."

L. Merrick.

Sargeant Kendall at Folsom's.

Portraits, drawings and landscapes by
Sargeant Kendall are on view at the Fol-
som Gallery, 396 Fifth Ave., through Feb.
27. The artist's chief object seems to have
been to exhibit his landscapes, a new de-
parture for him. In them there is an at-
tempt at direct paintings and breadth of
handling, but they can hardly be called a
success, as the technique employed is so
entirely different from anything he has yet
attempted that it seems forced and uneasy.
"Snow and Fog," however, whose flat gray
tones are thinly painted, is appealing. The
portraits are by no means his best. With
the exception of those of "Miss D. H." and
"Miss C. H.," which are characteristic, there
is little to comment upon. "Spirit of Au-
tumn," a well-drawn figure of a child in
an autumn landscape, is an attractive work.

Twelfth MacDowell Display.

The twelfth Macdowell Club exhibition is
on at their gallery, 108 West 55 St., to con-
tinue through Mar. 4. This time it is a
group of Boston artists whose work is on
view. Although most of the works are
academic in composition and execution, they
are harmonious in color, and the appear-
ance of the gallery is agreeable, as the pic-
tures are well arranged and have evidently
been selected with artistic consideration.

The "clou" of the display is a group of
three works by Philip Little, personal in
expression, good in color and strongly
painted. "The Opposite Shore" is an espe-
cially good canvas. There is an interesting
sweep of line in Lilla C. Perry's "A Crystal
Gazer," and her portrait of William Dean
Howells, is a good likeness and an honest
rendition of character. A group of six pic-
tures by Mary B. Hazelton are rather in-
different in quality, while two out of seven
by Gretchen Rogers are noteworthy, espe-
cially her "Young Girl" and "Portrait" bear
inspection. Leslie P. Thompson has four
interesting canvases.

The other exhibitors are Theodore Wen-
del, Alice Ruggles and Frederick A. Bosley.
The next exhibitors will be ten Canadian
artists, who will show from Mar. 6 to 18.

Baltimore Painter's Landscapes.

W. C. R. Wood, president of the Balti-
more Watercolor Club, is holding an exhi-
bition of a score or more of landscapes at
a Madison Ave. gallery. The subjects are
snowy winter, rich-colored autumn and
tender tonal Spring country vistas, several
painted in the Maryland counties. The
artist wields an able brush, and has a re-
fined and delicate color sense and scheme.
His display is one of unusual merit.

LONDON LETTER.

London, Feb. 12, 1913.

Perhaps the most interesting of the exhibitions now on as far as the work of the modern men is concerned, is that of Original Etchings in the Galleries of Messrs. Connell & Sons, at 47 Old Bond St., W. Nearly a hundred etchings in all are shown and some idea of the excellence of the display may possibly be had when one says that among these there is not one that does not merit attention and attract interest. The work of Andrew F. Affleck is perhaps the most arresting, his architectural studies having certain qualities both of technique and temperament which cause them to be singled out as of a singularly individual character. His "Toledo Cathedral" is a magnificent transcript in which he has succeeded in conveying to the onlooker a very actual impression of the grandeur of this fine interior. A group of worshippers in the foreground serves cleverly to emphasize that effect of vast spaciousness, generally so elusive and the decorative details are elaborated without any loss of breadth in the treatment. His "Chateau d'Amboise" has caught the spirit of mediaevalism, and here, as elsewhere, his massing of shadows is entirely masterly. Very different in method but no less powerful in execution are the etchings by William Strang, who manages to infuse into his work an extraordinary effect of open air and sunlight. His "Farm in Brittany" and "La Guimorais," are fine, direct pieces of work. The etcher, Eugène Béjot, sends some work of great delicacy and distinction, while some Spanish studies by Ian Strang are among the best etchings by this artist I ever remember to have seen. Other exhibitors include Martin Hardie, William Walker, Johnstone Baird, etc.

Quite a romance attaches to the marble mantelpiece, recently acquired for the sum of £305 by Mr. Albert Amor of 31 St. James' St., S. W. Year by year bits of Old London disappear under the pick and hammer of the housewrecker, and relics of the past give way to the exigencies of modern civilization. It sometimes happens, however, that in demolishing old buildings, in order to make room for the new, interesting fragments of bygone days are brought to light and rescued from oblivion. Mr. Amor's mantelpiece, which is an exceedingly fine specimen of early 19th century sculpture, was discovered in an old building in the neighborhood of The Tower, formerly occupied, to judge from the beauty of the mantelpiece, by some tenant of importance and standing, but of late years fallen from its glory and utilized as offices. The mantel is in the Greek style, ornamented in the centre of the frieze with a finely sculptured panel, and supported by Ionic columns of beautiful proportions. So much interest was aroused by the unexpected find, that many enthusiasts made a journey into the heart of the city to view the mantelpiece while still in its original position, and some thieves who were no doubt aware of its intrinsic value, made a determined effort to remove it. Luckily this was frustrated by the intervention of the police and no loss was sustained. Some splendid Corinthian porticoes were discovered at the same time as the mantelpiece.

The question of instituting a Ministry of Fine Arts is at present receiving a deal of attention in certain quarters and there is no doubt that, provided such an official proceeded on sound and practical lines, much good might result. The fact that Art is not, so to speak, officially recognized, serves to nullify to a very large extent the result of individual effort and, even regarded from

the most prosaic and practical point of view, is likely to lead to a deplorable waste of artistic energy. Some body of men, whose business it would be to watch over the artistic welfare of the nation as a whole, and to ensure that its development became a matter for Government care, would necessarily add greatly to the prosperity, not only of the artistic element of the community, but of the nation as a whole. In the countries in which this attitude has already been adopted, the status of Art has established itself on firmer ground and the official recognition accorded it has shown itself beneficial in numberless ways. It is to be hoped that England will not be long in following suit.

The latest sensation in the rumored discoveries of forgotten masterpieces,

PARIS LETTER.

Paris, Feb. 12, 1913.

The annual watercolor exhibition at George Petit's is enjoying its usual success. It is, however, more in the nature of a Society function than an artistic event, although the exhibitors include Guillonnet and Duhem. Most of the exhibitors have, it may be observed, exploited the possibilities presented by the use of gouache instead of following the traditional methods and seeking fluid and luminous effects. I content myself with mentioning the names of Emile Adan, Paul Leconte, Albert Aublet, Lemains and Calbet, all of whom model themselves more or less successfully on the work of Turner, Yongkind, Besnard, Laprade, Signac and Cross. An exception must, how-

etchers are well selected; M. Noblot exhibits some landscapes of great subtlety, Vergesarat is precise and accurate in method, Levy errs a little on the side of simplicity, Frelant shows some good studies of trees, and Kaiser exhibits some of his favorite pictures of old cities and melancholy little towns.

Among the painters, Wilder is a robust colorist, Lacoste has sensitiveness of feeling and Ricardo Florés shows the influence of Corot and his Italian lighting, in several good pictures. Sunyer appears to follow Gauguin a little too closely, Henry Ottmann paints with delicacy and Kapser has some beautiful effects in silvery greys. Especial mention must be made of Perichon, who paints landscapes well, but is still more at home in his etchings, Fernand Nathan exhibits a fine seascape in splendid tones of blue, and some good studies of valleys of really fine quality.

At Bernheim's the Van Dongen exhibition is open and is naturally the subject of much discussion. The artist appears to be making progress, his drawing is better and his work on the whole is less empty than formerly. There is much to be said both for and against his art. He still delights in painting women with big, sorrowful eyes, vivid red lips and all the appearance of actual "make-up" on their cheeks. But in looking at them, one feels nevertheless that though apparently perverse, they are really simple and fresh, and that they are wild untutored natures who love to adorn themselves. This type of art seems artificial, but notwithstanding that it makes a powerful impression. It is not difficult to understand why to some people it should be absolutely exasperating!

Some Art Auctions.

At the recent dispersal of the collection of Mme. C, at the Drouot, a splendid Aubusson tapestry, about 5 meters long by Lancet, and called "La Main Chaude," brought nearly 20,000 frs. from M. Eugene Léon. Another panel of about the same length, a pastoral subject after Teniers fetched 9,750 frs. from M. Fabre, and a third and smaller one went to the same purchaser for 8,705 frs.

A canvas by Charles Ceramano, "Moutons sous Bois," fetched 735 frs. and a Van Balen, "Vierge," 5,600 frs. "Ophelie," by Diaz, was sold for 3,200 frs., and a "Sérénade," in the style of Lancet for 2,500 frs. Sebastian Franck's "Convoi d'Armée" fetched 6,700 frs., and two pretty "pastorales" by a French 18th century painter reached only 9,100 frs. At the close two tapestries were sold for 6,000 frs.

R. R. M. Séé.

Among the art treasures of the late M. Cheramy, a Paris lawyer, recently deceased, is a marble bust of Lamartine by David, the Angers sculptor. This has been left to the French Academy.

Other art works were bequeathed by M. Cheramy to the Opera Museum and Library, and the Luxemburg Museum. In the event of the last-named body declining the bequests, they are to go to the Angers Museum. Mr. Cheramy was a native of the province of which Angers is the capital.

The paintings thus bequeathed included the picture by Ingres of "Greek Tragic," and other paintings of note.

Arrangements have been made with the publishers by the French Administration of Fine Arts, for the early issue of a series of new catalogs. These will include a catalog of antique bronzes prepared by M. de Ridder, the conservator, who has already produced some valuable treatises on the works under his charge. These will be followed by catalogs of antique marbles, foreign paintings and other sections.

Information of a definite nature regarding the origin of the various articles exhibited, will be afforded by the catalogs, which will be handsomely illustrated. They will be of handy size and bound in flexible cloth.



A NOBLE VENETIAN,

By G. B. Tiepolo.

Painted at Limone Lac du Garda. Monte Baldo in Background.
In C. W. Brunner Gallery, Paris.

is that which credits a certain popular restaurant in the more Bohemian quarter of the town, with the possession of a fine Veronese, a large canvas representing the Queen of Sheba presenting to Solomon two roses, one real, the other imitation. The fact that bees have settled on the real rose indicates to the sapient monarch which is the real rose! The picture is said to have belonged to a Mr. John Walker who lived in Venice in the early part of the 19th century, and acquired from the French troops, who sacked the towns seized by the armies of the Republic. No expert opinion as to the authenticity of the painting is yet forthcoming but the proprietor of the restaurant assesses its value at about £5000. We await further developments! L. G.-S.

ever, be made in favor of M. Boutet de Monvel and of Guillonnet, of whom mention has already been made in connection with the illustration of "Joan of Arc." Henri Duhem exhibits some views of Venice, exquisite in quality. The work of Emile Meyer is remarkable, especially that entitled "Chateau des Rosaies," a picture of beautifully luminous atmosphere.

At the Galerie Levesque an exhibition of Sculptors, Painters and Etchers is now on. The sculptors are Despiau, Marque, Niclausse, Jane Poupelet, Halou, Cavaillon, Arnold and Poisson, all of whom evince sincerity and progress. I mention only one canvas in particular, that entitled "La Femme Assise," by Jane Poupelet, a first-rate piece of work executed in a masterly style. The

THE GREAT BORDEN SALE.

BORDEN ART OBJECTS AND LIBRARY.

Second Session.

At the second afternoon's session, Saturday, Feb. 15, of the sale of the M. C. D. Borden collection of porcelains and other art objects, the total realized was \$106,064, making a total to date for the entire sale of \$120,288. Duveen Bros. were the largest buyers. They paid \$12,500 for a remarkable, small peachblow vase 7 3/4 inches in height, gracefully fashioned and invested with that rarest of glazes the soft, velvety color of the peach bloom. There are but four perfect peachblow vases of this quality in this country. One of these famous vases was in the Mary J. Morgan sale of 1886. It was sold to the late W. T. Walters for \$18,200. It is rumored that Duveen Bros. made this purchase for Mr. Benjamin Altman.

A pair of black Hawthorne beaker-shaped vase catalogued as "repaired," and restored, "were sold to Duveen Bros. for \$9,300 and \$8,600 respectively. Commenting on this price after the sale, Mr. Kirby said: "It goes to show how extremely scarce these pieces are getting to be, when vases openly catalogued as repaired fetch such prices."

Gorer	1,350
Coral red gallipot, Yung-Cheng, R. E. Thomas	1,400
Imperial yellow amphora, Bernet, agent	1,550
Sang-de-Boeuf gallipot, Kiang-hsi, 7 inches, Duveen	1,000
Camellia-leaf green bottle-shaped vase, K'ang-hsi, Duveen	1,400
Coral red amphora vase, Yung-Cheng, 18 1/4 inches, R. E. Thomas	2,000
Fine Sang-de-Boeuf vase, 17 1/2 in., K. Oshima	3,000
Large Sang-de-Boeuf vase, Duveen	1,500
Famille-Verte, amphora shaped, 17 1/4 inches, H. Sachs	1,350
Famille-Verte, historical scene, 18 1/2 inches, Duveen	1,325
Famille-Verte, 28 1/2 inches, Chinese legend in decorations, Duveen	4,200
Early Ming Chinese baluster-shaped vase, cobalt and turquoise blues, Duveen	1,200
Early Ming pierced porcelain jar with cover, oviform, wide mouth, turquoise blue, 19 inches high, 13 diameter, Yamanaka	1,025
Ovoid pierced porcelain jar, turquoise, equestrian figures, D. G. Reid	1,025
Manganese purple, globular, pierced jar, equestrian and other designs, Hury	1,300
Massive Ming jar with cover, globular cobalt blue glaze, raised decoration, James Franklin	1,050
Globular Ming jar, broad mouth, Lapis blue glaze, lotus and stork decoration, 16 1/2 by 13 1/2, R. E. Thomas	2,250
Oviform Ming jar, raised decoration, enamels, green, white, yellow on mottled blue ground, locust and storks, 13 1/2 by 10 inches, Voron & Chait	1,300
Blue and white Hawthorne ginger jar, K'ang-hsi, Hury	1,000
Thirty-inch blue and white club-shaped vase, K'ang-hsi, imperial procession, Voron & Chait	1,300

Third (Closing) Session.

The third and final session, Monday, resulted in a total of \$42,736, making the grand total \$163,024. The feature of the sale was a terra cotta, a masterpiece of Greek art, "Meeting at the Tomb," which went to Mr. E. W. James for \$2,200. Another terra cotta group, "The Market Place," went to Mr. E. H. Alberts for \$1,500.

Surprise was expressed at the prices brought by the terra cottas, which were considered by the "experts" present very high—these numbers not being up, as a rule, to the quality of the other objects in the collection.

Other items which brought good prices were:	
"Thetis and Peleus," terra cotta group, E. W. James	\$925
"Aphrodite and Eros," terra cotta group, Mr. Coe	525
"Sapho," terra cotta group, E. H. Alberts	630
"Anacolyte," terra cotta group, Mr. Thomas	775
"Meeting at the Tomb," terra cotta group, F. W. James	2,200
"Soldier in Full Armor," terra cotta group, E. W. James	500
"The Bacchic Dance," terra cotta group, Mr. Thomas	825
"The Market Place," terra cotta group, E. H. Alberts	1,500
"Hercules and Omphale," terra cotta group, Mr. Thomas	900
Pair of massive gold bracelets, W. R. Hearst	580
Silver medallion by Euanetos, 405-335 B. C., Mr. Raymond	700
Silver medallion by Kimon, 404-335 B. C., Canessa & Co.	725
Engraved emerald and enamel buckle, Mr. Baumeister	1,650
Rock crystal hanging vase, Captain J. R. De Lamar	830
"The Wedgwood," Portland vase, Otto Bernet (agent), (copy)	700
"Toilet of Venus," cameo glass plaque, A. V. Rose	900
Minton Vase, by Solon, A. V. Rose	850
Ivory Tankard, Captain De Lamar	700
XVII Century Tapestry Panel, W. B. Thompson	1,625
Persian Silk Rug, Mr. Rogers	660
Persian Silk Rug, W. B. Thompson	2,550
Lion Skin Rug, Mr. Coe	1,000
Oblong Comino wood table, W. B. Thompson	1,325
Inlaid Comino wood table, Capt. De Lamar	1,325

First Session.

The first session of the sale of the Borden Library—Monday evening last—resulted in a total of \$36,690. Mr. Chas. Sessler of Philadelphia paid the highest price, \$5,000, for a unique collection, in 27 folio volumes, of Cruikshankiana, gathered by the late John B. Gough, the warm friend of Cruikshank.

The collection, consisting of oils and water colors, original drawings, etchings, woodcuts, and lithographs, forms the most complete example of Cruikshank's work ever imported and with one exception far surpasses any other, and is more extensive and complete than even the large collection in the British Museum.

Mr. Sessler said that he had bought the collection for stock and that he had obtained a bargain. He said that he had been informed that Mrs. Borden paid \$12,000 for the plates in their unbound condition. Now each volume is in crushed levant morocco by the Chat Bindery.

Mr. George D. Smith paid \$3,500 for an extra illustrated set of "The Works of Robert Burns," Edinburgh, 1877-78, and \$3,100 for an album which once belonged to Du Barry.

Other noteworthy prices of the session were as follows:

A collection in two volumes of 303 prints, relating to balloons and ballooning, \$410. (Walter M. Hill, of Chicago.)	
A set first illustrated editions of works of William Harrison Ainsworth, \$750. (Henry.)	
An album containing letters of Napoleon, Josephine, and Hortense, \$480. (Smith.)	
An album of the "Precieuse Correspondence" of Marie Louise of Austria, containing also rare portraits of her, Duc de Reichstadt and Napoleon and letter of Napoleon, \$425. (W. W. Seaman.)	
An album, "Napoleon I. et Son Temps," with 63 autograph letters, 205 portraits, and thirteen plates, \$390. (Ellis.)	
"Among My Books," by William Loring Andrews one of two copies on vellum, \$420. (J. N. Drake.)	
"Sir Henry Raeburn," by Sir Walter Armstrong, \$250. (Smith.)	
"Noteworthy Paintings in American Private Collections," edited by John La Farge and August F. Jaccaci. Vol. I., \$850. (C. W. Gordon.)	
"Birds of America," by J. J. Audubon and "Quadrupeds of North America," by Audubon and Dr. Bachman, first octavo editions, \$1,025. (Charles Scribner's Sons.)	
"The Right Pleasant and Goodly Historie of the four sonnes of Almon," printed in London by Wynken de Worde in 1554, the Jersey copy, once owned by William Morris, the poet, \$820. (Smith.)	
"Complete Works of Rembrandt," by Wilhelm Bode, Paris, 1897-1906, \$500. (Charles Scribner's Sons.)	
First edition James Boswell's "Life Samuel Johnson," with letters of Johnson and Boswell inserted, \$400. (Charles Scribner's Sons.)	
S. W. Bushnell's "Oriental Ceramic Art," \$550. (order.)	
"M. T. Cicero's Cato Major," printed and sold by Benjamin Franklin, Philadelphia, 1744, \$460. (Dodd & Livingstone.)	

Second and Third Sessions.

The two sessions of Tuesday brought a total of \$69,900, making the grand total \$106,590.

A set of first editions of the works of Charles Dickens, including original MSS. and drawings and other valuable and interesting Dickensiana, went to Mr. G. D. Smith, for \$8,400. The set consists of ninety-two volumes, and its great value lies in the unique character of the documents, letters, MSS., and numerous original drawings for the illustrations. In the copy of "A Curious Dance Round a Curious Tree," is an original MSS. in Dickens's autograph, the copy used by the printer for 217 lines out of the 393 of the printed text of the first sketch, which gives the title of the book. The existence of this MSS. disproves the statement that Dickens had hardly anything to do with this pamphlet.

A collection of original dispatches and letters of Gen. U. S. Grant, bound in two volumes, was sold for \$4,100 to Mr. Fred W. Morris. Volume I contains 225 letters of Grant, written at various places in Virginia during the civil war, the roster of the officers of the Confederate Army in Virginia, under Gen. Robert E. Lee at the time of his surrender. Volume II contains the original correspondence between Grant and President Johnson in respect to the transfer of Gens. Thomas, Hancock, and Sheridan, as a result of Johnson's dispute with Secretary Stanton.

Mr. James F. Drake gave \$1,525 for a first edition of "Imitatio Christi," by Thomas à Kempis.

Other items bringing good prices were: The works of Geoffrey Chaucer, the Kelmscott Press, \$400. (Charles Sessler.)

A set of first edition of Rudyard Kipling, \$625. (W. W. Seaman.)

"Schoolboy Lyrics," Lahore, 1881, in original paper covers, "printed for private circulation only," one of the scarcest of Kipling's works, \$380. (Max Williams.)

M. de la Borde's "Choix de Chansons," \$750. (Rosenbach.)

Complete set of ornithological and other works of John Gould, 43 folio volumes, all first editions, uniformly printed on heavy laid paper, \$3,900. (B. Johnson.)

The most complete collection in America of the works of William Hogarth, ten volumes, folio, and atlas folio, \$550. (Smith.)

Raphael Holinshed's (or Hollingshead's), "Chronicles of England, Scotlande, and Irelande," two volumes, 1577, first edition, \$500. (Smith.)

First edition of Homer's Iliad and Odyssey, Florence, 1488, two volumes, folio, \$1,250. (Dodd & Livingstone.)

"Hours" of the Fifteenth Century, Latin Mss. on vellum, with calendar in Old French, of Flemish workmanship, written on 170 leaves, \$900. (Charles Sessler.)

Complete set of first editions of Leigh Hunt's works, \$560. (Ellis.)

First edition of Washington Irving's "Life of George Washington," extra illustrated and extended to six volumes by more than 250 rare prints, autograph letters of Washington, Jefferson, Franklin, Washington Irving's manuscript Chap. 32 of this work, \$1,725. (Smith.)

Concluding Sessions.

The sale finished with Wednesday's sessions. The total for the day's two sessions was \$93,302.50, of which \$56,355 was for the afternoon and \$36,947.50 for the evening sale. The total for the entire library is \$200,502.50. The Borden paintings brought \$1,244,725 and the art objects \$163,029. The grand total for paintings, art objects and books amounts to \$1,608,256.50, as compared with \$2,207,866.10 obtained for the Yerkes paintings, art objects and books in 1910 and \$2,576,000 for the Robert Hoe paintings, art objects, books and Mss. last year.

Mr. F. W. Morris paid \$20,100 on Wednesday for extraordinary Daly-Borden collection of views of New York City in 12 vols., known as the Daly-Borden collection. At the sale of Augustin Daly's effects it was bought by Mr. E. F. Bonaventure for \$2,470. Mr. Bonaventure added many views to it, and then sold it to Mr. Borden at a price which could not be learned. The collection now contains 1,243 rare maps, original drawings, lithographs in color, broadsides, deeds and documents, historical scenes, portraits, etc., many of them extremely rare. It is said that Mr. Morris bought the collection for a New York print dealer who intends to sell the prints individually.

Mr. Walter T. Wallace paid \$7,800 for a first Shakespeare folio and Mr. E. F. Bonaventure \$290 for P. Moreau's "Les Saints Prieres de l'Ame Chrétienne."

Other items bringing good prices were:

First issue first edition Milton's "Paradise Lost," London, 1667, with "John Milton" on title page in capitals, \$1,425. (Walter M. Hill.)

Set first editions Thackeray, \$1,275. (Smith.)

Third folio edition Shakespeare, London, 1664, unusually large perfect copy, \$2,050. (Drake.)

"The Snob," Thackeray's college magazine, to which he contributed, original board covers preserved, \$1,000. (Smith.)

"The Gownsmen," continuation of "The Snob," to which Thackeray also contributed, \$1,000. (Smith.)

"Flora et Zephir," London, 1836, with original pen-and-ink sketch by Thackeray of one of drawings in book, \$1,325. (Ernest Dressel North.)

Original autograph Mss., "Memoir Lord Nelson's Birth, Life and Services to 1799," written by himself, published in Clarke and McArthur's "Life of Lord Nelson," also autograph letters of Nelson previous and subsequent to loss of his right arm, entire collection bound, two volumes, quarto and folio, \$2,500. (W. W. Seaman.)

Album of holograph letters of Nelson, letters and documents signed, plan blockade of Cadiz in his autograph, portraits, etc., entire collection inlaid to folio size, \$1,600. (Smith.)

FOR EUROPEAN READERS.

For the benefit of the many readers and patrons of the ART NEWS in Europe the following table of prices at the second and final session of the Borden picture sale of Feb. 14, perforce omitted from the European edition last week, is given herewith.

Artist's name, title of picture, buyer's name when obtainable, and price follow:	
Monticelli, A., "Court D'Amour," W. R. King	3,600
Monticelli, A., "Romantic Scene," R. C. & N. M. Vose	2,000
Fromentin, E., "A La Fontaine," Agnew & Sons	5,500
Decamps, A. G., "Les Petits Fauconniers," W. W. Seaman (agent)	5,600
Henner, J. J., "Penserosa," W. H. Behrens	6,000
Vibert, J. G., "Theological Dispute," W. W. Seaman (agent)	5,000
Gericault, J. T., "White Horse," W. W. Seaman (agent)	3,000
Bonheur, Rosa, "Cattle and Sheep," W. H. Behrens	6,100
Meissonier, J. L. E., "Cavalier," W. H. Behrens	4,300
Millet, J. F., "Le Gardeur de Moutons," Scott & Fowles	22,500
Rousseau, Th., "Le Plateau de Bellecroix," Bousod-Valadon & Co.	15,200
Rousseau, Th., "Pool in Forest," M. Knoedler & Co.	3,800
Rousseau, Th., "La Mare a Piat—Foret de Fontainebleau," M. Knoedler & Co.	9,900
Rousseau, Th., "The Pool—Clearing Off," M. Knoedler & Co.	17,000
Corot, J. B. C., "La Cueillette au Bord du Chemin," W. B. Thompson	10,500
Corot, J. B. C., "Bohemienne a la Fontaine," M. Knoedler & Co.	18,500
Corot, J. B. C., "Le Pont de Mantes," Agnew & Sons	22,000
Corot, J. B. C., "Le Bateau au Clair de Lune," Wm. A. Clark	41,500
Daubigny, C. F., "Mantes la Jolie," Georges Petit Gallery	2,690
Daubigny, C. F., "Banks of the Oise—Summer," Otto Bernet (agent)	7,900
Daubigny, C. F., "The Willows," Wm. A. Clark	30,000

Dupre, Jules, "Pasturage near L'Isle Adam," Bousod-Valadon & Co.	4,200
Dupre, Jules, "Landscape," R. H. Lorenz (agent)	4,200
Dupre, Jules, "Huts near a Pool," Otto Bernet (agent)	5,000
Dupre, Jules, "Summer Landscape," Bousod-Valadon & Co.	25,100
Diaz, N., "La Diseuse de Bonne Aventure," Mrs. W. G. Ladd	4,100
Diaz, N., "Sunset near Fontainebleau," Ehrlich Gallery	12,600
Troyon, C., "L'Approche de l'Orage," M. Knoedler & Co.	21,100
Wyant, A. H., "Approaching Storm," W. W. Seaman (agent)	3,400
Inness, G., "Sunset—Montclair," R. H. Lorenz (agent)	24,000
Inness, G., "Sunset," Mrs. W. G. Ladd	12,500
Whittridge, W., "Scene in Central Park," Bryson Burroughs	550
McEntee, J., "Autumn Landscape," Bryson Burroughs	1,375
Daumier, H., "The Wagon de Troisième Classe," Durand-Ruel	40,000
Delacroix, Eug., "Combat en Algerie," Durand-Ruel	16,000
Gerome, J. L., "Bonaparte en Egypte," M. Knoedler & Co.	3,500
De Neuville, A., "Transport of Prisoners," S. G. Bayne	6,600
Delaunay, E., "Prussian Cuirassiers Attacking a French Convoy," M. Knoedler & Co.	6,300
Breton, Jules, "La Fin de la Recolte," R. H. Lorenz (agent)	14,800
Blum, R. F., "Ceiling Decoration," Capt. J. R. De Lamar	850
Total	\$448,675
Grand Total (Pictures)	\$1,244,725

BORDEN SALE ECHOES.

The echoes of the record-making and breaking Borden sale; and especially of that of the pictures, are still ringing through American art circles, and time has brought opportunity for a clearer analysis of the event than was possible last week.

From a study of the buyers at the picture sale, it again becomes evident, as has been more noticeable at every succeeding important sale of the past three seasons, that American art buyers and collectors are drifting more and more into the English and French custom of purchasing through agents, generally dealers, at the larger auctions. The days when the late C. P. Huntington, Marshall O. Roberts, W. T. Blodgett, August Belmont, and other prominent collectors bid themselves in the old Leavitt salesrooms, later at Chickering and even still later at Mendelssohn Hall, for pictures, is well over. No longer do the keen reporters of the dailies besiege auctioneers, bookkeepers, and even prominent persons after art auctions, for the revelation of the identities of buyers, well knowing that to obtain such information is now well nigh impossible.

And the character and temper of art auction audiences in New York have also and markedly changed of late years. Well remembered by older men and women are the sensational sales of the John Taylor Johnston, Albert Spencer, Mary Jane Morgan and Seney, Thomas B. Clarke and W. T. Evans picture collections and the figures, which grew larger yearly, obtained for special pictures at these auctions, but which now seem puny indeed. When Turner's "Slave Ship," brought \$10,000, a Messonier, \$11,500 and Church's "Niagara" \$12,500 at the Johnston sale in 1875 and when the late C. P. Huntington paid \$25,000 for Vibert's "Missionary Story," and Jules Breton's "Communications," went to Montreal for \$45,000 in the Mary Jane Morgan sale of 1886, New York could talk of nothing else for weeks; and when later, in 1891, Millet's "Blind Tobias" brought \$40,500 at the second Seney sale, the sensation was almost as great.

But even this excitement was overtopped, when in the William A. Stewart sale of 1898, a small-sized man with a yellow beard, known to New Yorkers, excitedly bid \$42,000 for and secured Fortuny's "Choice of the Model," and it was later learned that a new picture-buying "Lochinvar" had come out of the West, in the person of Senator W. A. Clark of Wyoming. The \$66,000 and \$53,000, which Meissonier's "Friedland—1807," and Rosa Bonheur's

"Horse Fair," respectively brought at the A. T. Stewart sale of 1887 are also well remembered, as also the resultant public excitement and the congratulations offered when the late Cornelius Vanderbilt, who bought both canvases presented them to the Metropolitan Museum. And let not the \$8,000 brought by Inness's "Gray Lowery Day," at the Thomas B. Clarke Sale of 1899 be forgotten, as this was the first big auction record price for an American picture.

How small indeed do these figures now seem, in comparison with the \$130,000 Rembrandt, the \$24,000 Inness and others of the recent Borden sale.

And still another change is noticeable in New York art auctions, namely, the comparatively small number of buyers. The private buyers of the Borden pictures did not number over ten, all told, and while some of the dealers' purchases were for clients, it is probable that the chief dealers buying, who were Knoedler & Co., Scott & Fowles, Durand-Ruel & Sons, Bousod-Valadon of Paris and Agnew & Sons of London, had no idea of letting the "market" for early English and Barbizon pictures fall down.

It transpires that Mr. Ambrose D. Monell of Tuxedo, was the purchaser of the large Turner "Regatta off Cowes," for \$105,000. It will be remembered that Mr. Monell secured the two "attributed" Turners, "St. Michael's Mount" for \$25,500 and "Grand Canal—Venice," for \$60,000 at the Yerkes sale in 1910. Mr. F. D. Stout of Chicago secured the Franz Hals "Portrait of Rev. Caspar Sibelius," for \$45,000, and Mr. N. L. Amster of Boston, the Decamps "Les Petits Nautoniers" for \$5,600. Mr. I. M. Stettenheim secured the large Diaz "Sunset—F'bleu," for \$12,600, while Mr. James J. Hill of St. Paul was the buyer of the Delacroix's "Combat en Algerie" for \$16,000.

It is also reported that the Daumier at \$40,000, "Wagon de Troisieme Classe," was secured by Mrs. Henry O. Havemeyer. This great picture is one of four "variants" of the same subject by Daumier. A larger canvas for which this was probably the model, was sold in the Doria sale in Paris in 1899, another is in the Guillemart collection in Paris, and a smaller more sketchy work, was sold in the recent Chapman sale in this city.

PURCHASES BY DEALERS.

M. Knoedler & Co.	
Corot, "Bohemienne a la Fontaine".....	\$ 18,500
Rousseau, "The Pool—Clearing Off".....	17,000
Troyon, "L'Approche de l'Orage".....	21,100
Gerome, "Bonaparte en Egypte".....	3,500
Detaille, "Prussian Cuirassiers Attacking a French Convoy".....	6,300
Rousseau, "La Mare a Piat, Forest de Fontainebleau".....	9,900
Rousseau, "Pool in the Forest".....	3,800
Alma-Tadema, "Unwelcome Confidences".....	2,800
Teniers (younger), "Woman Smoking in Inn".....	2,150
Gainsborough, "Caroline Anne Horde".....	10,000
De Hoogh, "The Music Party".....	5,100
Rembrandt, "Lucretia Stabbing Herself".....	130,000
Dr. Paul Mersch, of Paris.	
Wouwerman, "The Suttler's Booth".....	\$ 3,050
Wouwerman, "L'Abreuvoir".....	2,500
Kleinberger Galleries.	
Van Ostade, I., "Peasants before an Inn".....	\$ 4,100
Terborch, G., "Lads Pouring Wine".....	\$ 8,100
Cottier & Co.	
Neuhaus, Albert, "Mother and Children".....	\$ 2,100
H. Schultheis.	
von Defregger, Franz, "The Adventure".....	\$ 5,000
R. C. & N. M. Vose (Boston).	
Monticelli, "Romantic Scene".....	\$ 2,000
Scott & Fowles Co.	
Romney, "The Willett Children".....	\$100,000
Hopner, "Mrs. Arbuthnot".....	60,500
Van de Velde, W., "Calm Sea".....	3,500
Guardi, "Grand Canal—Venice".....	4,200
Guardi, "Piazza San Marco—Venice".....	5,000
Lawrence, "Miss Kent".....	14,500
Reynolds, "Miss Morris".....	36,000
Hobbema, "Castle Kostverloren".....	16,000
Millet, "Le Gardeur de Moutons".....	22,500
Ehrich Galleries.	
Diaz, "Sunset near Fontainebleau".....	\$12,600
E. Gimpel & Wildenstein.	
"Greuze, "Innocence".....	\$13,000

Bousod-Valadon & Co. (Paris).	
Rousseau, "La Plateau de Bellecroix".....	\$15,200
Dupre, "Pastorage near l'Isle Adam".....	4,200
Dupre, "Summer Landscape".....	25,100
Mauve, "Winter Landscape".....	5,900
Agnew & Sons (London).	
Romney, "Countess of Glencairn".....	\$57,000
Romney, "Lady Hamilton as Madonna".....	12,300
Fromentin, "A la Fontaine".....	5,500
Corot, "Le Pont de Mantes".....	22,000

Durand-Ruel and Sons.	
Daumier, Honore, "Le Wagon Troisieme Classe".....	\$40,000
Delacroix, "Combat en Algerie".....	16,000

Georges Petit (Paris).	
Daubigny, "Mantes la Jolie".....	\$2,600

PRIVATE BUYERS.	
S. G. Bayne.	
De Neuville, "Transport of Prisoners".....	\$6,600
Ex-Sen. Wm. A. Clark.	
Corot, "Le Bateau au Clair de Lune".....	\$41,500
Daubigny, "The Willows".....	30,000

Mrs. Walter G. Ladd (Portland, Ore.).	
Inness, "Sunset".....	\$12,500
Diaz, "La Diseuse de Bonne Aventure".....	4,100

E. Mallinkrodt.	
Ruysdael, J., "The Waterfall".....	4,100

W. R. King.	
Monticelli, "Court D'Amour".....	3,600

W. B. Thompson.	
Corot, "La Cueillette au Bord du Chemin".....	10,500
Bryson Burroughs (for Met. Museum).	
Whittredge, W., "Scene in Central Park".....	\$550
McEntee, Jervis, "Autumn Landscape".....	1,375

W. H. Behrens.	
Henner, "Penserosa".....	\$6,000
Bonheur, "Highland Cattle and Sheep".....	6,100
Meissonier, "A Cavalier".....	4,300

R. M. Parker.	
Turner, "Cliffs at Dover".....	\$2,650

Capt. J. R. De Lamar.	
Knaus, "Bavarian Holiday".....	\$8,600
Robt. F. Blum, "Ceiling Decoration".....	850

C. K. G. Billings.	
Old Crome, "The Willow Tree".....	\$55,500

A. A. Anderson.	
Alma-Tadema, "Conversion of Paula by St. Jerome".....	\$13,000

Dr. A. Canfield.	
Ruysdael, J., "The Cascade".....	\$10,500

Miss E. R. Wellington.	
Siebert, A., "The Old Grandmother".....	\$525

Henry C. Lytton (Chicago).	
Morland, "Rustic Scene".....	2,600

W. R. Coe.	
Van Ostade, A., "Backgammon Players".....	\$4,000

J. L. Reiss.	
Wynants, Jan, "Hilly Landscape with Grove".....	1,600

AGENTS BUYING.

W. W. Seaman.	
Nasmyth, P., "Edinburgh from Gogar".....	\$1,100
Hals, "Rev. Caspar Sibelius".....	45,000
Turner, "Regatta off Cowes".....	105,000
Millais, "The Pet Bird".....	7,200
Dieffenbach, H. A., "The Foster Mother".....	325
Decamps, "Les Petits Nautoniers".....	5,600
Vibert, "9 Theological Dispute".....	5,000
Gericault, "The White Horse".....	3,000
Wyant, "Approaching Storm".....	3,400

Otto Bernet.	
Constable, "The Sluice".....	\$2,100

Van Dyck, "Portrait of a Gentleman".....	
Daubigny, "Banks of the Oise—Summer".....	26,000
Dupre, "Huts near a Pool".....	7,900

R. H. Lorenz.	
Breton, "La Fin de la Recolte".....	\$41,000

Inness, "Sunset—Montclair".....	
Dupre, "Landscape".....	24,000

E. Thomas.	
Cuyp, "The Mussel Eater".....	\$2,700

Litschauer, Karl J., "The Counterfeiters".....	
	750

John F. Talmage Sale.	
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Although almost \$300,000 (\$298,850) was realized for the 26 pictures of the John F. Talmage collection, sold by Mr. Kirby in the Plaza ballroom Thursday evening, an average of \$11,492 each, and although the sale probably made a record for its size—the total was not as high as had been anticipated, and the sale was unusually full of surprises. It had been confidently predicted that \$400,000 would be reached or passed, but there cannot well be two Borden sales in one season.

The ballroom was fairly well filled, but the bidding and buying, as at the Borden sale, was confined to a few dealers, notably Knoedler & Co., who sold Mr. Talmage most of the pictures; Scott and Fowles, Dr. Paul Mersch of Paris, and of private buyers to Messrs. Wm. Sloane, O. S. Seymore, A. G. Jennings, E. J. Cornish and P. W. Rouss. The fine Romney brought the highest figure of the sale, \$40,100, and the Turner watercolor at \$14,400 made a record.

Artists' name, title of picture, buyer's name, when obtainable and price follow:	
Isaacs, J., "Youthful Mother," Seaman (agt.)	\$ 2,700
Clays, P. J., "Morning on the Escart," Wm. Sloane	950
Maris, J., "Amsterdam," Knoedler and Co.	6,000
Mauve, A., "Peasant Leading a Cow," Knoedler and Co.	5,900

Maris, J. Dordrecht, O. S. Seymore.....	7,200
Henner, J. J., "Head of a Girl," Seaman (agent)	4,200
Cazin, J. C., "Moonlight," Wm. Sloane.....	3,000
Mauve, A., "Sheep on the Dunes," O. Bernet (agent)	17,000
Harpignies, H., "Stream near Nevers," A. G. Jennings	5,600
Rousseau, Th., "Landscape with Horseman," Knoedler and Co.	11,500
Daubigny, C. F., "The Ferry Boat," O. Bernet (agent)	8,500
Daubigny, C. F., "River Oise near Andresy," O. S. Seymore.....	3,700
Dupre, J., "The Coming Storm," E. J. Cornish	4,000
Diaz, N., "Path in the Rocks—Forest of Fontainebleau," O. Bernet.....	3,200
Corot, J. B. C., "Le Sentier au Printemps," Scott and Fowles.....	30,000
Guardi, F., "Venice," Scott and Fowles.....	2,600
De Hoogh, P., "The Concert," Dr. Paul Mersch	8,600
Nasmyth, P., "View near the Weald of Sussex," P. W. Rouss.....	700
Old Crome, "Landscape with Boy and Donkey," Wm. Sloane.....	1,500
Turner, J. M. W., "Fluelen—Lake Lucerne," Seaman (agent)	14,400
Romney, G., "A Lady of Quality," Scott and Fowles	40,100
Raeburn, Sir H., "Portrait of a Lady," Knoedler and Co.	16,000
Hopner, J., "Mrs. Jordan," Knoedler and Co.	21,000
Gainsborough, Thos., "Wm. Henry, Duke of Clarence (King William IV), Scott and Fowles	28,000
Lawrence, Sir Thos., "Lady Mary Anne Beaumont," Knoedler and Co.	20,500
Romney, G., "Lady Elizabeth Twisden," Scott and Fowles	32,000
\$298,850	

METCALF COLLECTION SOLD.

Paintings and other art objects owned by the late Wm. H. Metcalf of Milwaukee, and inherited by his daughter, Mrs. Melbert B. Cary, of New York, were sold in the Anderson Galleries Tuesday last for \$15,601. The principal buyers of the art objects at the afternoon session were Mrs. D. G. Dery and Thos. R. Proctor of Utica, N. Y. Mr. Dery paid \$105 for a French lady's watch of 1760, \$265 for a watch which belonged to Louis XVI., and \$260 for an enameled French watch of 1790. Mr. Proctor paid \$500 for a pair of presentation gold watches studded with pearls, and \$250 for a cruciform crystal watch. He also got a William III timepiece with double case for \$200 and a watch made by Gardner of London in 1762 for \$250.

The paintings brought low prices, as they were mostly of the old Dusseldorf "story-telling" school—now out of fashion. The "cloud" of the collection, "The Lost Pleiad" by Bouguereau was withdrawn when the upset price of \$10,000 was not raised. The best prices and buyers follow:

A. B. Davies, "Beside the Sea," Macbeth Gallery	\$150
P. J. Clays, "Market Boats on Scheldt," H. Schultheis	260
Wm. P. Frith, "Locksmith's Daughter," W. M. Hill	225
B. Spanyi, "In the Woods," D. G. Dery.....	175
C. Troyon, "Bringing Home Cow," H. D. Winans	440
N. Gysio, "Come to Grandpa," Wm. Michel.....	115
G. Chierici, "Feeding Time," J. W. Lowney.....	275
H. Bolton Jones, "Landscape," H. D. Winans.....	100
J. G. Gerstenhauer, "Port Chas. Dickens," E. Dayton	150
C. Wiggins, "Landscape and Sheep".....	175
A. Pasini, "Cavalcade in Desert," H. Blackman	360
Kefer, "Dutch Interior," H. Schultheis.....	620
G. Chierici, "Fun and Fright," J. W. Lowney.....	155
P. Weber, "Landscape near Brandenburg," D. G. Dery	120
J. Benecur, "After the Bath," D. G. Dery.....	250
J. J. Van de Lande Bakhuyzen, "Summer Landscape—Holland," Miss A. Chapman.....	235
H. Ronner, "Journey Around the World," Holland Gallery	260

Mrs. Warner Church Collection.

An auction took place in the Phila. Art Galleries, Phila., yesterday afternoon, of twelve canvases attributed to Troyon, Dupre, Rousseau, Jacque, Diaz, Gerome, Roybet, Daubigny and Carleton Wiggins, and of a selected lot of eight attributed "Old Masters"—catalogued as from the estate of Mrs. Warner Church of Rochester, N. Y., and sold by her daughter, Mrs. E. Boone.

The question was asked whether Mmes. Church and Boone were in any way related to the "Mrs. Leroy Stewart of Rye, N. Y.," whose collection of attributed old and modern pictures was sold in Copley Hall, Boston, at auction week before last.

NEXT WEEK'S AUCTIONS.

Lichtenauer Paintings.

As was announced last week, the private collection of paintings, watercolors and pastels by modern American and foreign artists, collected by the well-known amateur, the late J. M. Lichtenauer, will be placed on exhibition at the American Art Galleries, No. 6 East 23 St., today, and be sold at auction by Mr. Thomas E. Kirby for the American Art Ass'n, in the galleries on Thursday evening next, Feb. 27, and in the Plaza ballroom on Friday evening next, Feb. 28. Mr. Lichtenauer was a collector of unusual taste and judgment, and in his selection he was greatly aided by his son, the well-known figure and portrait painter, J. Mortimer Lichtenauer. The dispersal of his collection should attract all lovers and collectors of modern foreign and American pictures of good quality.

It includes representative examples of such foreign artists as Beraud, Berne-Bellecour, Henner, Kaulbach, Marcus-Simons, Lefebvre, Monticelli, Palmaroli, Verbeeck, and of the Americans, Bliss Baker, Beckwith, Blakelock, Blum, Boughton, Bridgman, Chase, F. A. Church, Coffin, Kenyon Cox, Curran, W. Palmer, Parton, Pauli, Poore, Snell, G. Smillie, C. Y. Turner, Twachtman, Tyler, Weir, Whittemore, C. Wiggins, Wiles, Ballard Williams, Daingerfield, Dannat, Dewey, Charles W. and C. Harry Eaton, Fitz, Ben. Foster, Hassam, Hoeber, Inness, Low, Melchers, T. D. Millet, Murphy, OchtOgden Wood and Wyant.

Prince Wang's Collection.

At the American Art Galleries, there will be placed on view today, preparatory to its sale in the galleries on the afternoon of Thursday—Saturday next, at 2.30 P. M., the remarkable collection of ancient Chinese art, acquired from Prince Kong Ching Wang, uncle of the lately deposed Emperor, by the widely known firm of Yamanaka & Co. of N. Y., London, Paris, China and Japan. The collection is almost a unique one, and affords a splendid opportunity to collectors to add to their treasures. It includes imperial Jades, time-honored bronzes, objects long buried, multiform enamels and inlays, and in addition antique Chinese porcelains and paintings, ranging from the early Shang and Chou through the Han, Sung L'ang and Ming, to the recent Ching dynasties.

Alex. Collin Collection.

At Clark Art Rooms, No. 5 W. 44 St., will be placed on view today, preparatory to the sale by auction on Thursday and Friday evenings next, Feb. 27-29, at 8.30 o'clock, the collection of paintings by leading artists of the modern English, French, Dutch, Belgium and German schools, together with a number of good examples of the early French, Italian, Spanish, Dutch and Flemish schools, formed by Alexander Collin of Bruxelles.

This collection, which includes such artists as Bol, Boucher, the Breughels, Clays, Constable, Corot, Corregio, David, Daubigny, de Neuville, Diaz, Drouais, Greuze, Ingres, Lawrence, Lorraine, Millet, Mole-naer, Rigaud, Rousseau, Schreyer, Teniers, Troyon and Ziem, is one of unusually good quality, as a whole, and in many individual instances, and the exhibition and sale should attract collectors.

THREE IMPORTANT AUCTIONS.

The celebrated Haseltine collection of drawings, etc., recently purchased "en bloc" by Colnaghi & Obach of London will form part of an important sale to be held by Frederick Muller & Co. of Amsterdam next Spring. The sale will include some thirty celebrated and rare drawings by Rembrandt.

The first important sale of the season announced by Christie's will be that of the collections of Sir Ralph Wilmot and the late Rev. E. H. Dawkins, etc., on Feb. 28.

The Dawkins collection includes portraits by the great British XVIII century masters, including four kit-kat family portraits by Reynolds; those of Lady Juliana Dawkins; Mrs. James Dawkins; Charles, second Earl of Portmore, and of William Charles, third Earl of Portmore, as a boy, with a pet dog.

In the Wilmot collection the chief items are companion portraits of Thomas Heron and his wife by Romney.

From an anonymous source there are two more Romneys, portraits of Edward Taylor and his wife, and an interesting portrait of Queen Mary, by Lucas de Heere. The miscellaneous properties include a semi-nude, "Lydia," by followers of Greuze; a fine Gainsborough portrait of John, fourth Duke of Bedford; a Solomon van Ruysdael, "View at Nimegue," signed and dated 1675; a Gainsborough landscape, and a large, full-length by Raeburn of Harley Drummond, Esq.

For more than 30 years, the art collection gathered by Edwin Oppler, the Hanover architect, has remained in its home city. One remarkable feature of the collection is the relative absence of the 18th century objects so prominent in sales nowadays, and the presence almost exclusively of Gothic and Renaissance works.

Born in 1831 in Silesia, Herr Oppler received his professional education in Paris, where he was brought into close relations with Viollet-le-Duc, by whom he was inspired with that taste for Gothic and Renaissance art which form the main features of his collection.

The sale is scheduled at Rudolph Lepke's Art Auction House, Berlin, Feb. 25-Mar. 1, thus grouping within five days' offerings the results of some 30 years' collecting, only arrested by Herr Oppler's death in 1880. Had he lived, the collection would doubtless have attained even more notable importance.

FOREIGN ART NEWS

BERLIN LETTER.

Berlin, Feb. 10, 1913.

Late rearrangements at the Berlin National Gallery fill the vacancies hitherto existing in the collections of German 19th Century paintings. In the Egyptian section, the loan collection of James Sanen and recent acquisitions from the Kennard auction are displayed.

Tschudi's Successor at Munich.

The difficulties which attended the appointment of a successor to the late Herr von Tschudi, as Director of the Munich Pinakotheks, appear to have been overcome, as, according to the latest reports, Dr. Braune, the conservator of the Galleries, will carry on their direction, with the co-operation on important questions, of Professor Anton Stadler as consultant. In this way the services of both these experts will be available.

Cassirer is beginning a series of exhibitions, composed of German private collections. The first in order is that of Reber of Barmen, consisting of two sections. One of these comprises works of old masters, principally Dutch; the other is "Impressionist" works, exclusively devoted to French art. There are eleven examples of Cezanne.

Vienna Museum Acquires Porcelains.

Through a valuable bequest, the Austrian Museum of Art and Industry has been enriched by the "Porcelain Room," of Count Albrecht Dubsky of Brünn. Several objects in the collection were shown in 1904 at the exhibition of old Vienna porcelain.

Three Important Leipzig Auctions.

C. G. Boerner announces three important sales for the first week in April, one of a collection of 18th century English and French purists, which includes 150 English and French colored plates after Morland, Reynolds, Kauffmann, Cipriani and others, a second an Austrian collection of woodcuts and 15-18th century prints, and a third of a valuable collection of 15-18th century musical works.

German Coin Auctions.

A group of auctions interesting to numismatists is announced from Germany. Those fixed for the beginning of March include the sale at Frankfurt, by Ad. Hess Nachfolger, of the J. J. Tolstoi collection of Russian coins; and at the same city, by Ad. E. Cahn, of the Oertel antique coin collection.

For the same period Otto Helbing Nachfolger of Munich, announces a sale of Grecian and Roman coins, as well as of masonic medals.

Other sales to take place during the coming Spring season include an offering at Berlin by R. Lepke, of the coin collection of F. v. Parpart, in conjunction with an English collection of Renaissance medals.

ITALIAN ART NEWS.

Rome's International Exhibition.

At the Palace in the Via Nazionale, there is being prepared a double International Fine Art Exhibition. The building is being equally divided into two series of rooms; devoted respectively to the "Fine Art Amateurs and Patrons," and the other to the new Italian "Secession" school, just established, following the German example.

Carolus Duran Retires.

Carolus Duran, director of the Villa Medici, has announced his retirement at Easter from his position, which he has filled during the last eight years. He succeeded Eugene Guillaume, the sculptor.

The candidates include in the section of painting, Albert Besnard, Gabriel Ferrier and Fernand Cormon, while in that of sculpture the names are mentioned of Antonin Mercie and Denis Pucchi. Among architects, Nenot and Girault are spoken of.

Engraving is represented among the candidates by M. Waltner and music by C. M. Widor.

Carolus-Duran is 75 and Besnard 63. The latter had been a candidate when the former was appointed 8 years ago.

Dr. De Nicola of Sienna, has been selected for the post of director of the "Bargello" Museum, Florence; while Dr. Lionello Venturi, of the Borghese Gallery, Rome, has been chosen as director of the Urbino Gallery.

Brussels Art Notes.

At the recent sale of the Van der Eynde, collection at Brussels, "Fruits," by Courbet realized equal to \$5,660. "Polichinel with the Rose," by Meissonier fetched \$2,600, and "Two Lions," by Delacroix, \$3,200. The

Brussels Museum acquired for \$1,200, "Maternal Precaution," a drawing by Millet.

The Brussels Museum for Ancient Art has acquired a Diptych, attributed to Ambrosius Benson, and an early work of Breughel, "The Fall of Icarus."

Ghent International Exhibition.

The jury at the Ghent International Exhibition from April to October next includes the following: Painting—M. Claus (president), Mm. Baertsoen, Donnay, Khnopff, Mertens and Sluys (members). Engraving—M. Lemann (president), Mm. Heins, Meunier and Rassenfosse and Khnopff (members). Sculpture—Count J. de Zalang (president), Mm. Lagae, Rousseau and Samuel (members).

Information regarding the fine art section can be obtained from M. Boddaert, secretary of The Royal Society for Encouragement of Art, 141 rue des Baguettes, Ghent, Belgium.

Proposed Van Eyck Monument.

A monument is to be erected at Ghent to the brothers Hubert and Jan Van Eyck, the early Flemish painters. Efforts are being made to arouse an interest on the subject in France, on the ground that during the lifetime of the artists, Flanders was an integral part of the kingdom of France, the traditional features of which are presented in these paintings. M. Andre Ramet, administrator of the Revue de l'Art Chrétien, is treasurer of the French Committee which has the matter in hand.

The Drucker Collections.

After lengthy discussions, the State and other authorities interested, have decided on accepting for the Rijks Museum, the collections of modern Dutch paintings offered by Herr Drucker and his wife.

RUSSIAN ART NEWS.

The 300th anniversary of the accession of Michael Feodorowitch Romanoff to the Russian Imperial throne, and the consequent foundation of the Romanoff dynasty, was celebrated Feb. 13 and in connection with this anniversary a series of art exhibitions being held have been arranged.

The Imperial Academy of Arts of St. Petersburg is preparing an important "Artistic and Historical Jubilee Exhibition," recalling the most important events and personages of the last three hundred years of Russian history, for the late Spring. Count P. Suzor is at the head of the Organizing Committee, but more artistic interest attaches to the "Exhibition of Old Russian Art and Religious Painting" which opens this month under the auspices of the Moscow Archaeological Institute. This will contain as comprehensive a collection, as possible, of religious or so-called "Ikon" painting; for which purpose the Moscow collector, S. P. Riabuschinsky, who is at its head, will have at his disposal a large number of private collections. Much interest has, of late years, been displayed in this field of art, but up to the present, it has not been represented by any exhaustive and well arranged exhibition.

A third exhibition is now open at the Tschudow Monastery, Moscow, dealing exclusively with 19th century "Ikon" painting, as well as ecclesiastical art, painting and MSS.

The four brothers Schtschukin have been prominent among Russian art collectors. Two of them are still living; Serge having a valuable collection of modern French works and Dimitry possessing a select collection of old masters. Ewan died in Paris some years ago and the sale of his paintings in Berlin attracted attention in 1907. To receive the antique treasures of the fourth brother, Peter Iwanowitch, who recently died at Moscow, aged 55, the Russian Historical Museum was erected in 1905. This institution has proved singularly valuable to students of Russian art.

The King Albert Museum at Chemnitz has lately received a legacy of oils and engravings, under the will of Herr Bruno Liebe, a wealthy resident of Dresden, but a native of Chemnitz. Among the former is the "Guardian Angel," by Hans Thoma, while the latter include a valuable work by Rembrandt, "The Beggar Before the Gates" and a Durer woodcut from the "Life of Mary."

The coming dispersal of the important McCulloch collection of paintings at Christie's is the topic of conversation in London art circles.

The sale has been set for the end of May on a date yet to be decided. Among the finest of the McCulloch pictures are those now on view in the Tate Gallery, and sales-room records may easily be established by any one of the paintings at Millbank. These are Orchardson's "Master Baby" and "The Young Duke," and Sir John R. Millais' "Sir Isumbras at the Ford."

Public Sales of Art

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"A BOMB FROM THE BLUE."

Painters' and Sculptors' Society Show.

If my humble appeal of a few weeks ago, at the opening of the Winter Academy exhibition of "wake up, American painters" was considered by certain Academicians and other American artists as unfounded and untimely, what will these artists think of the long-anticipated and much-heralded exhibition of the newly formed Ass'n of American Painters and Sculptors, which opened in the 69th Regiment Armory at Lexington Ave. and 26 St., on Tuesday last, to remain through Mar. 15?

This really remarkable display, which will go down into N. Y.'s art history as one of the few events—for there is a wide distinction between incidents and events, in said history—and which has already excited, not only the galleries, studios and the art public, but even the larger public of the Metropolis which, although perhaps comparatively ignorant on the subject of art, is always athirst for a new sensation—is like a "bomb from the blue" in the artistic camp of American painters and sculptors.

While Pittsburgh, up till now, has deservedly maintained the claim of holding the only exhibition in this country that is worthy, from its international character, of the title of a Salon, in its annual Carnegie Institute displays, the present Armory exhibition has removed the ground for this claim on the part of the "Smoky City," and the energetic younger American painters and sculptors, headed by Arthur B. Davies, T. Mowbray Clarke and Walt Kuhn, who have really been the chief workers in the arrangement and making of the exhibition, deserve, not only the thanks, but the praise of American artists, art lovers, students and collectors. They have made it possible for the thousands of Americans, interested in the art movements of the old world, but who have not had the opportunity of late years to visit Europe, to see, study and compare the work of the founders, leaders and the followers of the various cults and movements which have so stirred France, England, Germany, Italy, and even Spain and Russia and the Scandinavian countries, during the past decade, and which have brought about, if not an art Renaissance in Europe—a stirring of the dry bones of conservatism and conventionalism in art abroad, and have had their direct influence here. They have done this feat also, with due regard for the more puritanical, not to say, squeamish, atmosphere of this country and have wisely, while culling the most representative examples of the new movement, especially in France and Germany, refrained from importing the obscenities of the Paris Autumn Salon, and of various German exhibitions, perhaps in fear of Dr. Parkhurst and Anthony Comstock. It is reported that despite their care, however, so strong a protest was made, even in advance of the press view, by some members of the society, that one canvas was removed.

A Clear and Varied Display.

Taken as a whole, the exhibition is a clean, a strong, and a varied one and of vast artistic, educational interest and importance, and, if I mistake not, will have as a result, and despite the unquestionably skeptical and even hostile attitude towards the merits of the new foreign movements, or an indisposition to accept them as being worthy of the title of art movements in general—the most marked effect upon the cause of art in America, and upon the coming production of American painters and sculptors, than anything that

has occurred since the first exhibition of the so-called Munich band of young American painters in the old American art galleries in 1878, and of the work of Monet and his contemporaries and followers held here in 1883.

To Stimulate American Art.

The object of the exhibition is frankly stated to be "to stimulate American artists by showing them what the rest of the advanced world is doing," and to give them an opportunity of comparing the work of painters from Goya, Ingres and Courbet, to the "Cubists" and "Futurists" of the Paris Autumn Salon, with those of certain of our American painters, who have been influenced by these foreign painters and sculptors. In this the organizers of the exhibit have succeeded, and it is amusing to realize how, in comparison with the work of Cezanne, Gauguin, Van Gogh, and notably Matisse and others, that of such Americans as J. Alden Weir, Childe Hassam, Putnam Brinley, Ernest Lawson, Geo. Bellows, Homer Boss, Geo. Luks, W. Glackens,

Noted Names Represented.

It is impossible, in this first review of this remarkable exhibition, to even attempt to enter into any detail regarding it, and when one considers that there are over 1,000 exhibits, one may well pity the poor art writers of the town and country. Suffice it to say that the display is so comprehensive as to include among foreign painters and sculptors the early Goya, Ingres, Courbet, and Daumier, then Manet, Corot, and Cezanne, Renoir, Toulouse-Lautrec, Whistler, Bonnard, Braque, Chabaud, the English Chas. Conder, Augustus John and Nathaniel Hone, Flamdrin, Gauguin, Delaunay, Matisse, Gussow, Jansen, Candinsky, Kleinert, Passini, Picabia, Pissarro, Redon, Rodin, Henry Rousseau, Sickert, Toussaint, Van Gogh, Blanche, Walkowitz and Wentscher.

The Americans, whom one finds in this strange company, are the sculptors Robert Aitken, Geo. Gray Barnard, Chester Beach, Karl Bitter, Solon Boglum (where is Gutzon?), Jo Davidson, Mowbray Clarke, Ethel Myers, Charles C. Rumsey, Enid Yandell and



LE CENTENAIRE DE L'INDEPENDENCE.

By Henri Rousseau.

In Armory Exhibition.

Courtesy Mr. Albert Flouchheim.

Mary Cassatt, Cimiotti and even Arthur Davies, seem almost academic, while Leon Dabo, Bolton Brown, Jonas Lie, Robert Henri and H. D. Murphy have no "place in this gallery."

Exhibition Well Arranged.

The exhibition is exceedingly well arranged in 18 rooms, opening out of each other, and leading from the large Atrium, in which Robert W. Chanler's excellent and striking decorative murals, so influenced by the Japanese are displayed, to a room in which hang and are placed the pictures and sculptures of the "Cubists," of whom the archdeacon, Francis Picabia is now here, to explain, if possible, the meaning of his work and why he became a "brigand in art." To be sure, Picabia does not call himself a "Cubist" whose work he says "barring the few technicalities in painting, such as reproducing the original in cubes, has much the same theory as that of the Old Masters." Picabia says also that "he does not produce the originals, but simply impressions of original subjects." In this room of the "Cubists" there is a so-called picture with a curious title, "A Nude Lady descending a Stairway," which is already the conundrum of the season in New York. Up to the present writing, I understand that no one has yet been able to make out of what looks like a collection of saddle bags, either the lady or the stairway.

Mahonri Young, and the painters Carl Anderson, Florence Barclay, Gifford Beal, Marion Beckett, Nelson Bickworth, Homer Boss, Putnam Brinley, Bolton Brown, Mary Cassatt, Robert W. Chanler, G. Cimiotti, Jr., Leon Dabo, Arthur B. Davies, Chas. H. Davis, Ruger Donohue, Guy DuBois, Florence Este, Mary Foote, James E. Fraser, Kenneth Frazier, H. I. Glinkenkamp, W. Glackens, Philip Hale, Marsden Hartley, Childe Hassam, Robert Henri, Charles Hopkinson, Leon Kroll, Walt Kuhn, Ernest Lawson, Arthur Lee, Jonas Lie, George Luks, Francis McComas, Dodge McKnight, Elmer L. MacRae, John Marin, Kenneth Miller, Herman D. Murphy, Jerome Myers, F. A. Nankivell, Walter Pach, Josephine Paddock, H. S. Phillips, Van D. Perrine, Maurice D. Prendergast, James and May Wilson Preston, Arthur and Alfred Putnam, Theodore Robinson, Edward T. Rook, A. P. Ryder, John Sloan, Carl Springer, Henry Fitch Taylor, Allen Tucker, the late J. H. Twachtman, F. W. Weber, J. Alden Weir, J. McN. Whistler and J. B. Yeats.

A Retrospective Glance.

It is not the purpose of the present writer to condemn, even what seems to be the most unexplainable and inartistic works of the men who represent the foreign movements and their followers here, for he too well remembers

that in 1883, 30 years ago, he passed a hasty and immature judgment when art writer for the "N. Y. World," on the works of Monet, Pissarro, Sisley, and their fellows and followers, that he called them "crazy painters" and "bumptuously" proclaimed that "such so-called art could not live." Realizing how he has learned, with other older students of and writers on art, to admire the work of the so-called French "Impressionists," and to recognize their influence upon the art of all lands, he hesitates to even predict that another generation will repudiate the "Futurists" and "Cubists" of today. This early judgment of the French "Impressionists" was not soundly based, in that it did not consider the fact that those great painters, who gave to the world a new translation of light and color, still "held true" to the basic principles of art. Do the leaders of the new movements today "hold true" to these, and is it possible that there can be any great or enduring painting or sculpture that does not recognize the basic principles of form, line, composition, and color? Can one compose a great piece of music—one that will live, without some regard to the harmonies, the key or the notes? Can one write a great poem without following the rules of metre? Can a sonnet have more than 14 lines?

If, as it seems to me, the best definition of art is that it is "an expression of the emotions," whether through painting, music, or poetry, and these men say "they express their emotions in their work," as now shown at the Armory, would it not appear that the said expression is one of disordered stomachs or deranged minds?

James B. Townsend.

"The Nude Lady and the Stairway."

(Title of a Cubist picture at the Armory Show.)

Now this is asked on Hudson's banks
And not on shores of Niger;
Our lady's on a stairway placed,
There's no sign of a tiger.

At least the "Cubist" says she is
He who hath so devised her;
No stair nor dame can we discern
And so we're none the wiser.

If "art concealeth art"—when then
This "Cubist" is a master,
For he hath hidden stair and dame
Beneath some brown courtplaster.
Oh—Saints, Madonnas, visions fair,
Of Raphael and of Lippi.

Must we forsake Yé—and embrace
Bad dreams by painters "Dippy"?
Perish the thought—with masters old;
We'll still walk woodlands shady,
Still be inspired by visions fair,
Scat! "Stairway and Nude Lady."

—C. B.

INDIANAPOLIS.

The John Herron Art Institute has sustained another blow in the resignation of the director, Mr. Frederic Allen Whiting, who came to take charge of affairs less than a year ago, and who has accepted a position as director of the new Cleveland Art Museum, and will leave to take up his duties then about May 1.

Within the five months of active work on the ground, Mr. Whiting has inaugurated the movement, begun under Director Fox four years ago, whereby the Institute receives a percentage of the city tax, allying the work with that of the public schools. Coincident with Mr. Whiting's arrival, the matter was finally settled by the courts and he has prosecuted with great vigor this feature of his work. During these five months 5,000 children have visited the Institute under the docent, Miss Brooks, or with teachers, or parents and alone. Mr. Whiting has the gift of interesting them and inspiring their love, and that portion of his efforts had been unusually successful.

Mr. Whiting assisted this week at the unveiling of a mural decoration by a young colored artist, a pupil of Tanner, in Paris, on the wall of one of the public schools for colored children. The subject was "The Old Woman Who Lived in a Shoe," and the various characters were all negroes, large and small.

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AND RENAISSANCE ART**CHICAGO.**

The exhibition of the Chicago artists closed after an interesting series of receptions by the clubs studying art which served as a stimulus to the exhibitors, with the resultant sale of a number of paintings. Mr. Edward B. Butler each year presents a prize of \$200 for a picture to be given to the public schools, and Eugenie F. Glamam was the fortunate winner this year of this prize with "August Afternoon," a placid scene with cattle at rest in the foreground. The Clyde M. Carr prize of \$100, went to Frank C. Peyraud for "After Rain—Chicago," a scene of the tracks with long lines of freight cars, recently purchased by the "Friends." The Mrs. Julius Rosenwald prize of \$200, was given to Charles F. Browne for his "To the River, Oregon, Ill.," also to be presented to the public schools.

Frederick F. Fursman recently sold an excellent painting, "In the Garden" to the Toledo Museum recently. Miss Harriet Blackstone, portrait painter, of Glencoe, Ill., lately returned from Europe, spent much of her time in painting portraits while there, and also during her stay in New York. George Sawyer Kellogg, New York, will lecture on "The Home of the Ancient Roman; Its Evolution, Decoration and Furniture," on Tuesday next at Fullerton Hall, on which date, Feb. 25, the works of the Scandinavian painters will be placed on view until Mar. 16. During this time, the exhibition of paintings of the Far West, by ten American painters, Daingerfield, Couse, Foster, Groll, Parshall, Potthast, Moran, Ritschel, Symons, Wendt; the Annual Exhibition of American Etchings under the auspices of Chicago Society of Etchers, and an exhibition of paintings by John W. Alexander will be also held. Mr. Alexander will deliver the Scammon lectures, beginning on Monday next.

Two important gifts to the Art Institute are now shown, a heroic size bronze of "Setting Bull," by Edward Kemeys given by Mr. Bryan Lathrop and a splendid canvas by George Inness presented by Mr. Edward B. Butler. This makes the twentieth canvas by Inness given to the Institute by Mr. Butler which now owns the largest group of Innesses in any one American collection.

In the Galleries.

The Fine Arts Shop has a creditable display in their handsome galleries which embrace all the arts, and is not limited to the work of Chicago artists and craftsmen, but is representative of all good workmanship of any state.

At the Reinhardt Galleries, the paintings by George Elmer Browne continue to draw delighted patrons and spectators. The refined aspect, the power and dignity, the flaming coloring of Venetian sailes and the lyric quality of the moonlight scenes, the groups of birches, the quaint transcripts of Le Puy cathedral and other tranquil beauties make up a brilliant showing.

Tanner's paintings enveloped in exquisite atmosphere have sold to connoisseurs so well that Mr. Thurber has extended the time of the display limit another week. On the walls of this gallery also such American artists as George Inness, H. G. Dearth, L. P. Dessar, J. F. Murphy, Willard Metcalf, C. H. Davis and others equally as important are represented.

Roullier displays the usual fine prints by celebrated line engravers, and rare works by the most noted artists along the lines devoted to the graphic arts. All exhibitions in these galleries reveal the highest perfection attained by artists old and modern.

Moulton & Ricketts show important examples of American and foreign painters and state the great interest observed in the recent exhibition of the Toledo men, Thomas Shrewsbury Parkhurst and L. Emerson Van Gorder was gratifying, resulting in the introduction of these young painters whose work in important exhibitions throughout the country.

The Arche Club, a woman's club devoted to art, has purchased a canvas, "Late October," by William Clusmann for their clubroom at Lincoln Centre. Giselle D'Unger.

BOSTON.

The superb landscape, "Summer in the Hills," by Chas. H. Davis, shown at the recent Art Club exhibition, has been purchased by Mr. Wm. H. Mayo of this city for \$2,800.

A cablegram from Paris states that C. Arnold Slade, whose works in the Salon Orientalists at the Grand Palais are attracting attention, has sold one of his canvases, "The Masque," to Mr. Frank Guild of Boston. The artist painted this picture from the walls of Jerusalem. It is full of atmosphere and has a gray color scheme.

Under the will of the late Francis Bullard, who died Feb. 6, the Museum receives his collection of prints by Turner, Durer, Holbein and David Lucas.

The gifts are on condition that all of them, of which any example shall then be owned by the Museum, shall be carefully compared therewith and that in each case the inferior duplicate, whether it be one of the testator's or one of the Museum's, shall be returned to his executors, excepting such as shall be required for the completeness of the collection. The curator of the Museum is to determine what prints are desirable for completing the collection. The testator directs that the Turner prints shall be kept in a case specially constructed for them and that this shall be provided for by the executors.

CINCINNATI.

Three special exhibitions are at the Art Museum through Feb. 23. Charles H. Woodbury shows eighteen canvases, most of them ocean scenes off Ogunquit, Maine; and there is the special exhibition of plaques and medals by American sculptors, assembled by the National Sculpture Society, and one of twenty-six landscapes by W. Elmer Schofield, showing phases of Dieppe.

A unique feature of the last meeting of the Woman's Art Club was the exhibition of a portrait of each member, painted by herself from the reflection in the mirror. Over 75 members were represented. Mrs. Annie G. Sykes was awarded the prize for the best portrait. Miss Effie Taylor read an appropriate paper on "Portraits of Old Masters, Painted by Themselves."

J. H. Gest, of the Museum, has purchased, through the annual membership fund, eleven pieces of glass ware by Rene Lalique. These include large vases and bottles, boxes, brooches, seals and signets, all of rare beauty and design.

Louise McLean.

NEW HAVEN.

The Yale Gallery, which contains the finest collection of the works of John Trumbull in America, possesses also two fine Copleys, as well as superb examples of Gilbert Stuart and S. F. B. Morse. The Morses are unusually fine portraits, and adequately represent the art of the painter-inventor, who was a Yale man and a resident of New Haven for many years. In the Yale Gallery there are also good examples of the work of the Yale art professors—John H. Niehmeyer and John F. Weir. The former's "Deacon Smith" and the latter's landscape, "East Rock," are among the best modern pictures.

NEW BRITAIN.

A collection of paintings at the Institute, formed under the Talcott fund, has already acquired, among other works, interesting examples of George Inness, W. Gedney Bunce, J. F. Murphy and William M. Chase.

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Mr. E. F. Dietrich is showing in his galleries thirty Old Masters removed from the historic Colonna Palace of Naples which were sold by the direct heirs to several collectors here.

It required all the sarcasm, pleading and cajolery Mr. Alexander Selkirk, the auctioneer, could summon to sell some twenty pictures recently for a total of \$2,500 at the Dietrich Gallery. lection.



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London Raphael a Copy?

The Burlington Magazine for February well sums up the matter of the supposed Raphael, the "Madonna of the Oak Tree," so much exploited of late in the daily press of London and New York, and which has been on exhibition at the Hotel Cecil in London. It says in brief: "The usual and indispensable touch of romance has been given the canvas by the statement that it was smuggled out of Italy to escape the Pacca Law. Doubtless the Italian authorities have let some important masterpieces pass over the border, but in this instance they are to be congratulated on having allowed Italy to lose one more of the innumerable copies of the later works of Raphael. The present picture is evidently a copy of the same composition now in the Prado of Madrid. This is indeed not one of Raphael's capital works, being made up out of the 'Madonna Della Pala' and the 'Madonna of Francis I,' and is supposed, by almost all authorities, to be merely an atelier, done at that period of Raphael's career, when he had given up the endeavor to execute his numerous commissions with his own hand. But, poor as the Madrid picture is, its superiority to the work so loudly proclaimed in London is in dispute."

Museum's English Pictures.

Writing in the Burlington Magazine for February, Mr. Percy M. Turner of London and Paris, and who is here at present on a business trip, discusses the pictures of the early English schools in the Metropolitan Museum and says that "The material possessed by the Museum, already serves as an admirable base, and if a certain amount of 'Weeding' could be judiciously accomplished, the difficulties of the past must not be forgotten." He mentions with praise as worthy of special note, the "excellent Reynolds," the large portrait group of the "Hon. Wm. Fane and his Guardians" donated by Mr. Junius S. Morgan, the "Mrs. Angelo" also by Reynolds, and the Gainsborough landscape, both loaned by Mr. Geo. A. Hearn, says that the "Girl with the Cat" is obviously by Gainsborough Dupont and that "the attractive Mrs. Fitz Herbert, given to Romney, is a characteristic Hoppner of the best period," and states that the "Portrait of a Lady" by Hoppner "has suffered deterioration from time and the restorers," and that "the Museum is fortunate in possessing Sir Wm. Beechey's most attractive 'Portrait of a Lady.'"

He pays a high tribute to the "Wm. Forster" by Raeburn, and calls it "a portrait that any gallery might well be proud to possess." (This is the portrait that was doubted in the New York dailies two years

ago.) Mr. Turner calls attention to the fact that the Museum has not a single landscape by Constable, but says that "to atone for this deficiency Mr. Hearn lends as fine a portrait, the 'Mrs. Pulham,' as Constable ever painted." He calls Watts' "Bridge on the Stour" "quite a masterpiece," but says that "the delightful art of Bonington is scarcely adequately shown, for while the coast scene is from his hand, it is too early in period to give an idea of the brilliancy he was later to achieve, while the 'Seacoast,' although showing his influence, is not from Bonington's own hand." Mr. Turner declares that "the Norwich men, with the exception of Crome, are hardly well represented, for, while the name of John S. Cotman occurs twice in the catalog, neither attribution can be accepted by anyone having knowledge of this little understood painter." He says that the "Willows by the Water Courses" "is a production of the Windsor period of James Stark."

"A certain and charming phase of Crome's art at its best, although somewhat faded, owing to the influence of time," is Mr. Turner's description of the "Hautbois Common," but he says that "the large landscape given to Crome, while an obvious English production of the time, has no connection with the Norwich group." "I am inclined to regard it," he states, "although the influence of Gainsborough is apparent, as a late production of Benjamin Parker."

Mr. Turner, who waxes enthusiastic over the Museum Turners, which he says "most worthily represent the English school, adds that "nowhere outside London can such splendid examples be encountered." He says that "the early 'Saltash' is a landmark in English landscape art," calls the "Grand Canal—Venice" "one of the best preserved canvases of this period" and "imposing," and says that "the great 'Whale Ship' is a monumental work, which constitutes one of the glories of the galleries." He speaks of Mr. Geo. W. Vanderbilt's Turners, as notable loans, pays a tribute to "the charming art of Richard Wilson in the Italian landscape loaned by Mr. Hearn," and praises highly Etty's "Three Graces." Mr. Turner concludes his interesting and well-written article as follows:

"The mature and poetical Ariadne, of Watts, constitutes a fitting condition to a worthy showing of the English schools."

The Leipzig Museum has purchased at the Jubilee Exhibition of the local Art Association, works by Albert Von Keller, Robert Sterl and Max Liebermann. A picture of the Luxemburg Garden, Paris, by Richard Bloos, has been presented to the Museum by Herr Arthur Meiner.

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